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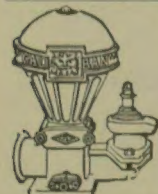
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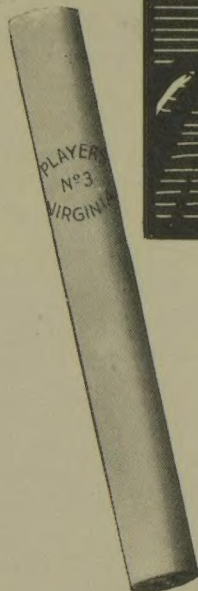
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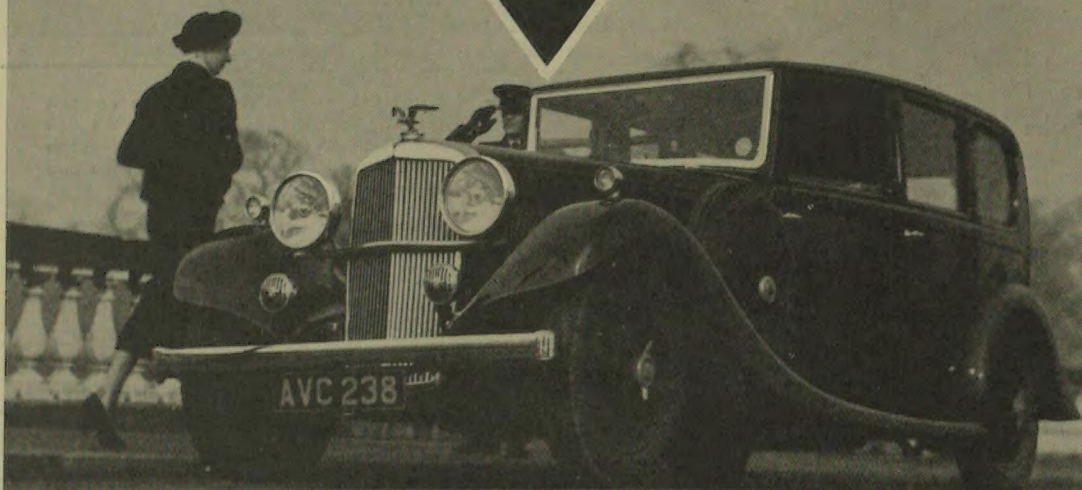
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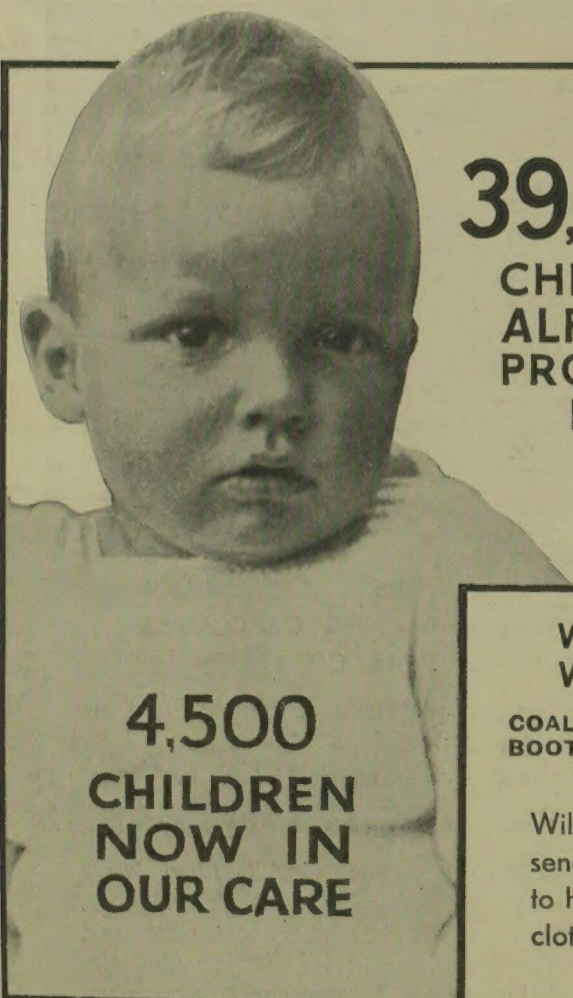
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SATURDAY, FEBRUARY 22, 1936.



A DISCOVERY OF A KIND HITHERTO UNKNOWN: A CHARIOT GROUP OF THE 13TH CENTURY B.C. FOUND AT RAS SHAMRA—LONG-BEARDED FIGURES IN FRIT, THEIR CAR, AND THE HEAD OF THEIR HORSE.

On the following page we publish Professor Claude Schaeffer's description of the excavations undertaken in 1935 at Ras Shamra, the ancient Ugarit, in northern Syria. Three further pages of illustrations accompany his article. Here we show one of the most striking discoveries from the site. In the ruins of a house of the thirteenth century B.C. were found two small plaques in frit (soft porcelain or glass paste). They represented men with long beards wearing Syrian dress. Beside them lay fragments of a chariot and a horse's head of similar material—and from these finds Professor Schaeffer reconstructed the group shown here. He adds that the reconstruction is

based on chariot scenes on Mycenæan hydriæ and is presented with all reserve. Vases and drinking-vessels found with the pieces of frit prove that the purpose of the group was of a purely ritual or votive character. The human figures, the chariot fragments, and the horse's head are in a wonderful state of preservation; and the discovery as a whole is of a kind hitherto unknown. It is a remarkable example of the craftsmanship attained in this ancient city, which for so many centuries flourished on the Syrian coast and was prominent in the commercial and intellectual life of the eastern Mediterranean through the greater part of the second millennium B.C.

PHOTOGRAPH SUPPLIED BY PROFESSOR CLAUDE F. A. SCHAEFFER, DIRECTOR OF THE FRENCH ARCHÆOLOGICAL EXPEDITION TO RAS SHAMRA. (SEE HIS ARTICLE OVERLEAF.)

RAS SHAMRA—A BRILLIANT INTELLECTUAL CENTRE OVER 3000 YEARS AGO:

NEW LIGHT ON THE ANCIENT UGARIT AND FRESH TREASURES EXCAVATED FROM THE SITE.

By PROFESSOR CLAUDE F. A. SCHAEFFER, Director of the French Archaeological Expedition to Ras Shamra; Associate Curator of the Museum of National Antiquities at St. Germain-en-Laye. (See Illustrations on our Front Page, opposite, and on pages 310 and 311.)

IN addressing readers of *The Illustrated London News*, which is so well informed on archaeological discoveries, there is no need to indulge in formal preliminaries. Its readers are acquainted with Ras Shamra, the capital of the famous kingdom of Ugarit, in northern Syria (155 miles north of Beirut). They have read of its harbour, facing the easternmost point of Cyprus; of its necropolises, with great Mycenaean tombs furnished with funerary contents of princely richness; of its temples consecrated to Baal and Dagon, with golden cups and plates devoted to the service of the gods; and, finally, of its famous library, where the epic poems and religious myths of the ancient Phœnicians were recorded on great tablets in a cuneiform writing which was already alphabetic, and was doubtless invented by a genial scribe of this brilliant intellectual centre. These documents are of untold value, for in them, several centuries before the writing of the Holy Books, we find mention of a number of Old Testament characters and events. Only a few years ago, would it have seemed possible to critics and students of Biblical texts that here, on this Syrian coast, buried writings should be found dating back to the fourteenth century B.C., earlier than the sources on which the Bible writers drew? In a recent issue of "Old Testament Studies" (No. 1), Dr. J. W. Jack, M.A., D.D., wrote as follows: "In whatever way we regard the matter, whether we think of Semitic linguistics, mythology, ancient ritual, Old Testament history, or textual criticism, the discovery of these ancient archives constitutes a real revelation, not only of the literary activity (a real Renaissance) which was going on in Palestine a few centuries before the Israelite monarchy, but of the bearing of all this on the religion and history of the Old Testament." These astonishing discoveries have been the subject of previous discussion by *The Illustrated London News* in its issues of Nov. 2, 1929; Nov. 29, 1930; Nov. 21, 1931; March 12, 1932; Feb. 11, 1933; March 3, 1934; and April 27, 1935.

It is with the work of the seventh expedition to Ras Shamra-Ugarit, in the spring of 1935, that I shall deal in this series of articles. The expedition was again organised under the patronage of the distinguished Orientalist, M. René Dussaud, a Member of the Institute and Conservator at the Louvre. It had the co-operation of the Académie des Inscriptions et Belles-Lettres, the Louvre Museum, and the Ministry of National Education. My colleagues were M. Georges Chenet, a faithful companion of seven years' standing, and the architects MM. Jean de Jaegher and Paul Pironin. In Syria, M. Henry Seyrig, Director of the Service of Antiquities, General Hunziger, commanding the troops in the Levant, and M. Schoeffler, the Governor of Latakia, lent me their helpful support.

We set to work at the end of March with our two hundred and fifty native workmen, who were by then well acquainted with our tasks. They were employed, according to their natural aptitudes, as diggers, as specialists in clearing fragile objects and human burials, or simply as labourers in moving large masses of earth, loading it on to barrows, and taking it on railed trucks to the huge piles of rubbish. Soon there appeared, in our field of work off the western edge of our excavations of the preceding year (see the air photograph on this page), the walls of private houses of the last town that existed on this tell (or mound)—a town of the

thirteenth century B.C., which disappeared at the beginning of the next century in the turmoil brought by the invading Peoples of the Sea. HOUSES AND TOMBS OF THE MYCENÆAN PERIOD.



1. RAS SHAMRA, THE ANCIENT UGARIT: A VERY RICH ARCHÆOLOGICAL SITE ON THE SYRIAN COAST NORTH OF BEIRUT—AN AIR VIEW OF THE TELL FROM THE NORTH; SHOWING (FOREGROUND) THE PILES OF DÉBRIS FROM THE EXCAVATIONS, WITH THE TRUCK-LINES LEADING TO THEM; AND (TO LEFT AND RIGHT) THE FIELDS OF THE MOST RECENT RESEARCHES. The seventh campaign of excavation carried out at Ras Shamra in 1935 under the direction of Professor Schaeffer is described in his accompanying article, which will be concluded in our next week's issue. Here we illustrate the discoveries of 1935 on our front page and on pages 309, 310, and 311. The photographs are numbered throughout to correspond with the author's references.

drain (Fig. 6). No pains are spared to ensure the comfort of the residents.

FAMILY VAULTS IN THE HOUSES.

Even for the deceased members of the household, there was provided, when the house was built, a safe



2. THE FRIT (OR SOFT PORCELAIN) FIGURINES WHICH FORM PART OF PROFESSOR SCHAEFFER'S RECONSTRUCTION WHICH IS GIVEN ON OUR FRONT PAGE; THE PLAQUES OF THE CHARIOTEERS AS THEY WERE FOUND, IN THE RUINS OF A HOUSE OF THE THIRTEENTH CENTURY B.C.

asylum within the shelter of the enclosure. Indeed, we found in every house, beneath one of the encircling rooms, a funerary vault where the dead members of the family were buried. The size of these vaults, and the quality and number of the objects composing the

funerary furniture, correspond with the size of the houses and the wealth of their owner. His wealth must often have been considerable, as is shown by the richness of the offerings and the importance of the vaults. The character of the funerary equipment proves that these tombs were made for people who were strongly influenced by the civilisation of Cyprus, the Aegean, and Mycenæ, and who, in part at least, had their origin in those lands. Skulls recovered from the vaults belong to the type known as "Mediterranean," and indicate a non-Semitic race.

It is certainly surprising to find, at the height of the Mycenaean period and in a culture as advanced as that of Ugarit, the custom of burial in the interior of dwelling-houses—a custom commonly restricted to primitive or extremely ancient civilisations. At Ras Shamra it is doubtless explained by the antagonism existing between the race of Mycenæans and other strangers established at Ugarit, and the indigenous Semitic population which regarded them with sullen hatred. Once again we have that continual problem in the East—of active, business-like races, whether they be Mycenæans or Greeks or Armenians or Jews,

establishing themselves in the ports and towns and there seizing the trade and all the remunerative jobs at the expense of a native people of more indolent character.

Nothing has really changed in the last three thousand years. At Ugarit the Mycenæans had already become jewellers, bankers, and moneylenders, just as the Greeks and Armenians are to-day at Alexandria, Beirut, and Latakia. In fact, in one of the great houses of the thirteenth century B.C. uncovered at Ras Shamra, we found several balance scales such as are used for weighing precious metals, jewel moulds, ingots of silver, electrum and gold; vases of the same metals; and jewels cut or bent and destined for recasting. Besides this, various texts of book-keeping accounts found at Ras Shamra permit no doubt

as to the scope of the business deals transacted in this commercial city of Ugarit—as it had become even before the Mycenaean age.

STATUETTES OF DIVINITIES; AND THE STELE, OR TREATY.

Below the level of the houses and great tombs of the thirteenth century, we brought to light at Ugarit the ruins of habitations belonging to the Phœnician period of the fifteenth and fourteenth centuries B.C. It was again a period of great prosperity for the town. Its activities were dependent on the safety of the land and sea trade-routes; and Ugarit must have profited greatly from the peace imposed by the Pharaohs of the early eighteenth dynasty, whose power checked the warrior peoples inhabiting northern Syria.

From contemporary layers of this period we extracted a set of fine vases, numerous bronze weapons and statuettes of divinities (Fig. 10), and several cylinders engraved with remarkable skill in materials as hard as black hæmatite (Fig. 13). But the most important piece is a small limestone stèle, quite intact (Fig. 7). On it are carved two figures standing in a solemn attitude on a pedestal, or step, and facing from either side a table on which lie offerings. It represents either a funerary scene, with homage being paid to the dead, who stands to receive the offering; or else an exchange of vows between two princes on the conclusion of an agreement or treaty, the clauses of which are inscribed in duplicate on tablets seen lying on the table between the two contractors. By the costume of the figures, as well as by certain details in the relief, we can assign the stèle to sculptors of Ugarit working in the first half of the fourteenth century.

DISCOVERY OF A NEW PART OF UGARIT.

Two other fields of research were opened this year at the foot of the acropolis of the tell, on both sides of the great rubbish-heap where our waste earth was piled (Fig. 1). It was first necessary to make a

[Continued on page 348.]

rites and customs of Ras Shamra (Ugarit): **13th-century B.C. life in a brilliant commercial city revealed.**



3. A RITUAL INSTALLATION FOR THE FERTILITY CULT: (LEFT) A PIPE FOR DRINK-OFFERINGS, STILL STANDING, WITH OPENINGS TO ALLOW THE LIQUID TO ESCAPE INTO THE GROUND; AND VARIOUS VASES AND TERRA-COTTA RHYTA AT ITS FOOT.



6. A STONE DRAIN PASSING UNDER THE OUTER WALL OF A PRIVATE THIRTEENTH-CENTURY HOUSE, TO EMPTY WATER INTO THE STREET; SHOWING THE FINISHED STYLE OF ARCHITECTURE OF THE HOUSE.



4. AN EXCEPTIONALLY LARGE FUNERARY VAULT OF THE MYCENÆAN PERIOD (THIRTEENTH CENTURY B.C.), PARTIALLY DEMOLISHED BY STONE-THIEVES: THE ENTRANCE, 6 FT. 6 IN. HIGH, AND, BEYOND IT, THE STAIRCASE LEADING TO THE UPPER FLOOR.



5. THE INNER COURT OF A PRIVATE HOUSE OF THE MYCENÆAN PERIOD: THE GREAT WELL ROUND WHICH THE HOUSE WAS BUILT; (LEFT) THE LOWER PART OF THE STAIRCASE WHICH LED TO THE UPPER FLOOR; AND (RIGHT) THE SOUTH FAÇADE OF THE HOUSE.



7. THE SMALL LIMESTONE STELE WHICH MAY REPRESENT THE SETTLEMENT OF A TREATY BETWEEN TWO PRINCES, THE TEXT PERHAPS LYING ON THE TABLE BETWEEN THEM: FOURTEENTH-CENTURY WORK.

With the exception of the fourteenth-century stele, the photographs on this page relate to the thirteenth century, or Mycenaean period, at Ugarit. Professor Schaeffer, in his article opposite, draws attention to the very high stage of culture attained by the city in this its last century of existence—before the invading Peoples of the Sea brought with them the upheaval in which it disappeared. His excavations throw a vivid light on the lives and customs of the people of Ugarit 3200 years ago, and suggest that in the Mycenaean period the ruling class was a race strongly influenced

by the brilliant Ægean civilisation, lording it over an indigenous Semitic people. He says: "Nothing has really changed in the last 3000 years. At Ugarit the Mycenæans had already become jewellers, bankers, and moneylenders, just as the Greeks and Armenians are to-day at Alexandria, Beirut, and Latakia." It is by the antipathy existing between the rich, commercial strangers and the hostile natives that Professor Schaeffer explains the curious custom of burial in the interior of dwelling-houses (Fig. 4)—a custom usually confined to much more primitive cultures.

PHOTOGRAPHS SUPPLIED BY PROFESSOR CLAUDE F. A. SCHAEFFER, DIRECTOR OF THE FRENCH ARCHAEOLOGICAL EXPEDITION TO RAS SHAMRA. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)

CRAFTSMANSHIP OF RAS SHAMRA THREE MILLENNIA AGO: VARIED FINDS.



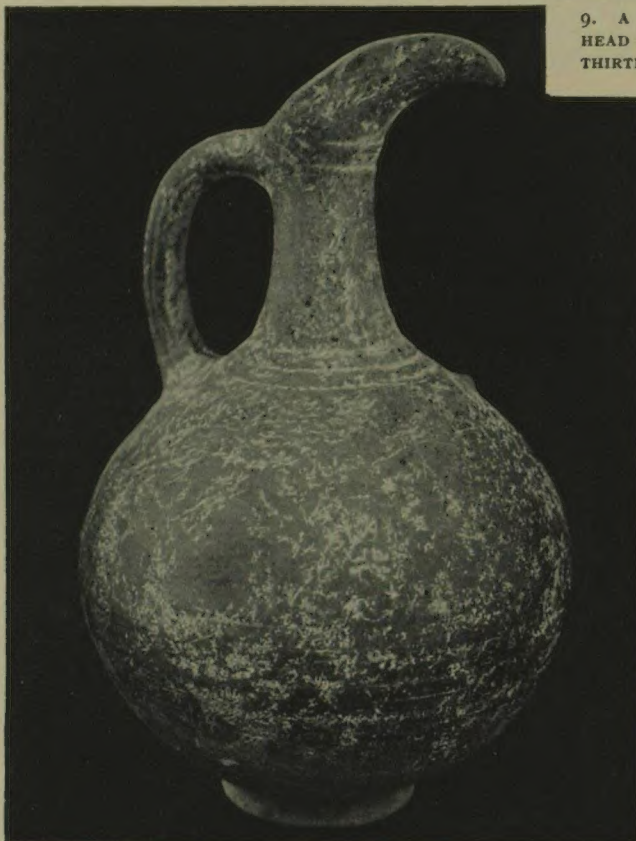
8. A PAINTED MYCENÆAN RHYTON (DRINKING-VESSEL) IN THE FORM OF A TORTOISE: WORK OF THE THIRTEENTH CENTURY, SERVING TO DATE TO THAT PERIOD THE GROUP (SHOWN ON OUR FRONT PAGE) WITH WHICH IT WAS FOUND.



9. A RHYTON IN THE SHAPE OF A CONVENTIONALISED BULL'S HEAD: A RITUAL DRINKING-VESSEL BELONGING TO THE THIRTEENTH CENTURY OR MYCENÆAN PERIOD AT RAS SHAMRA.



10. A BRONZE STATUETTE OF A GOD IN EGYPTIAN DRESS WEARING THE CROWN OF OSIRIS: FOURTEENTH-CENTURY SYRIAN WORK.



11. A CROW'S-BEAK PITCHER OF THE SEVENTEENTH OR SIXTEENTH CENTURY: A CERAMIC FORM INSPIRED BY INFLUENCE FROM ASIA MINOR.



12. A RHYTON IN CONICAL FORM: A PAINTED MYCENÆAN DRINKING-VESSEL WHICH ACCOMPANIED THE GROUP SHOWN ON OUR FRONT PAGE.



13. A FOURTEENTH-CENTURY CYLINDER-SEAL ENGRAVED WITH REMARKABLE SKILL IN BLACK HÆMATITE: A MAGNIFIED IMPRINT; SHOWING FOUR PRIESTS WEARING MASKS OVER THEIR FACES AND, APPARENTLY, HIGH-HEELED SHOES.

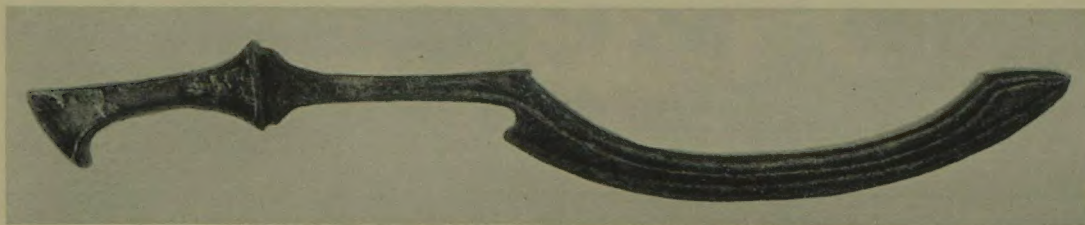


14. AN IVORY STICK-HEAD OR FURNITURE FINIAL REPRESENTING A LIONESSE'S HEAD: BEAUTIFUL CARVING OF THE FOURTEENTH CENTURY B.C., THE PHOENICIAN PERIOD AT UGARIT, WHEN CRAFTSMANSHIP WAS OF HIGH QUALITY.

Immediately below the level of the thirteenth-century or Mycenaean houses and tombs at Ras Shamra (formerly Ugarit), Professor Schaeffer's excavations brought to light ruins of a Phoenician period belonging to the fourteenth century B.C. From this time date the objects shown in Figs. 10, 13, and 14 on this page, and the "treaty" stele shown on page 309. The pitcher of Fig. 11 is even earlier. The Phoenician period was, like the succeeding Mycenaean, one of great prosperity at Ugarit; for the city, as Professor Schaeffer says in his article, "must have

profited greatly from the peace imposed by the strong Pharaohs of the early eighteenth dynasty, whose power held in check the warrior peoples inhabiting northern Syria." The craftsmanship of the period was of high quality, as is proved by the remarkable engraving of material as hard as black hematite (Fig. 13). This curious cylinder-seal shows four priests busy about an act of sacrifice and worship. They wear animal or spirit masks on their heads and, apparently, high-heeled shoes on their feet.

A BRONZE BAAL HELMETED IN STONE: RELIGIOUS ART FROM RAS SHAMRA, THE ANCIENT UGARIT.



15. A BRONZE HARPÉ OF THE FOURTEENTH CENTURY B.C.: A WEAPON OF STATE, OR "TOKEN-WEAPON," NEARLY 2 FT. LONG AND VERY HEAVY—RESERVED FOR THE USE OF THE KING, AS IS PROVED BY A SIMILAR OBJECT FROM THE ROYAL TOMBS AT BYBLOS.



16. A HEMATITE CYLINDER-SEAL ADMIRABLY ENGRAVED: AN IMPRINT SHOWING THE GOD BAAL (LEFT), HELMETED AND HOLDING A MACE AND THUNDERBOLT, AND APPARENTLY THREATENING A PRISONER WHO STANDS BEFORE HIM.



17. THE STONE HELMET OF BAAL, WITH ITS ELECTRUM HORNS, CAREFULLY FITTED ON TO THE BRONZE STATUETTE; SHOWING THE NECK-COVERING, THE NOTCH AT THE EAR, AND THE PLUMED CREST.



18. THE BRONZE STATUETTE OF BAAL FROM THE BACK: SLITS IN THE SHOULDER, ARMS AND LEGS, WHERE THE ENDS OF THE GOLD-LEAF CLOTHING THE FIGURE WERE INSERTED.



19. THE BRONZE STATUETTE OF BAAL AS IT WAS WHEN FOUND: AN UGARIT MASTERPIECE OF THE FOURTEENTH CENTURY B.C. AND ONE OF THE GREATEST DISCOVERIES ON THE SITE.



20. THE BAAL STATUETTE AFTER CLEANING: THE GOD IN THE ACT OF HURLING A THUNDERBOLT; WEARING ELECTRUM HORNS TO SYMBOLISE HIS TERRIBLE POWER.

The objects illustrated on this page come from the upper levels excavated at Ugarit (now Ras Shamra). The *harpé* and the Baal-statuettes date from the fourteenth century B.C.; the cylinder-seal was made in the following century. On the cylinder-seal, standing in front of the god Baal, is engraved a figure wearing a pointed hat, his arms bound behind his back. To his right is a veiled female figure standing in an attitude of worship before a seated female divinity at whose feet lies a corpse. The bronze statuette of Baal is one of the finest

works of art found at Ras Shamra. Professor Schaeffer, in his article on page 308, describes it in detail, adding that its ingenious technique and finished workmanship prove the great skill of the bronze-workers and jewellers of ancient Ugarit. The whole figure was originally clothed in gold-leaf, the edges of which were inserted in the grooves at shoulder, arm and leg shown in Fig. 18. In ancient times the worship of Baal was exceedingly widespread in the Semitic world, extending in a variety of forms from Babylonia in the east to Marseilles in the west.



By G. K. CHESTERTON.

BY this time all the brute materialistic facts are against the materialist. If he is still attached to materialism, it is because the materialist is a sort of sentimentalist. The dry light of science has withered most of the old scientific certainties; but the light that lingers around them is a light of romance, or what some call moonshine. It is largely a matter of the mere association of words. But the association of words is not only condemned by ideas, but also by facts. I mean it is we, who were called romantic or ritualistic or traditional, who can appeal to the facts. It is the realists who can only appeal to the unrealities.

A writer in *Time and Tide* has recently published a general survey, ranging from serious and sacred things like machines to more minute trifles like the view of machines taken by "Chesterton and his crew." And I will very willingly take this problem of machines as an example of what I mean by the pretty desperate problem of materialism—

A man who has an unreasoning fear of the machine is only too ready to welcome in its entirety any creed—political or religious—of which only one plank of its platform is an attack on machinery. It may be Fascism, Catholicism, or merely Spiritualism—whatever it is, it is a bar to the rational advance of civilisation.

Note first the carelessness about facts in the narrow sense of facts. None of those three things has any definite veto on machinery. Two of them are, if anything, quite the other way. Fascism is definitely in favour of modern machinery. At least Mussolini, who invented Fascism and may be presumed to know something about it, has again and again asserted (quite wrongly as I think) that we cannot go back to simpler methods of the past, but must accept the competition of the present. Catholicism has no sort of veto on machines as machines; but it is true that its moral tendency is to resist anything that makes life mechanical. Spiritualism, as such, I imagine has no views on the subject at all. A machine is no more contrary to Spiritualism than it is to Bimetallism or the Baconian Theory. But to say that these are the facts is to yield too much to the materialistic habit, which has so often assumed that facts are not facts unless they are also trifles. The fundamental futility of the paragraph I have quoted is in its ignorance of truths that are not trifles.

Note, as the second point, that the whole of the first sentence is tautology. A man who has an *unreasoning* fear of the machine . . . will doubtless act as if his fear were unreasoning. But is there, or is there not, such a thing as a reasoning fear of the machine? Now the brute facts are these. At the beginning of a month twenty men are working in a field and thus getting food and shelter. At the end of the month two men are working in the field, because it needs only two men to work a machine. The other eighteen men have no food and no shelter. And then this sociologist talks about an unreasoning fear of machines. He might as well talk about an unreasoning fear of tigers. There may be a new and successful way of taming tigers, and there may be a sound sociological way of dealing with the problem of machines. There may be people who employ an unreasonable fanaticism against the machine, just as there may be people who lose their heads in the presence of the tiger and pursue some

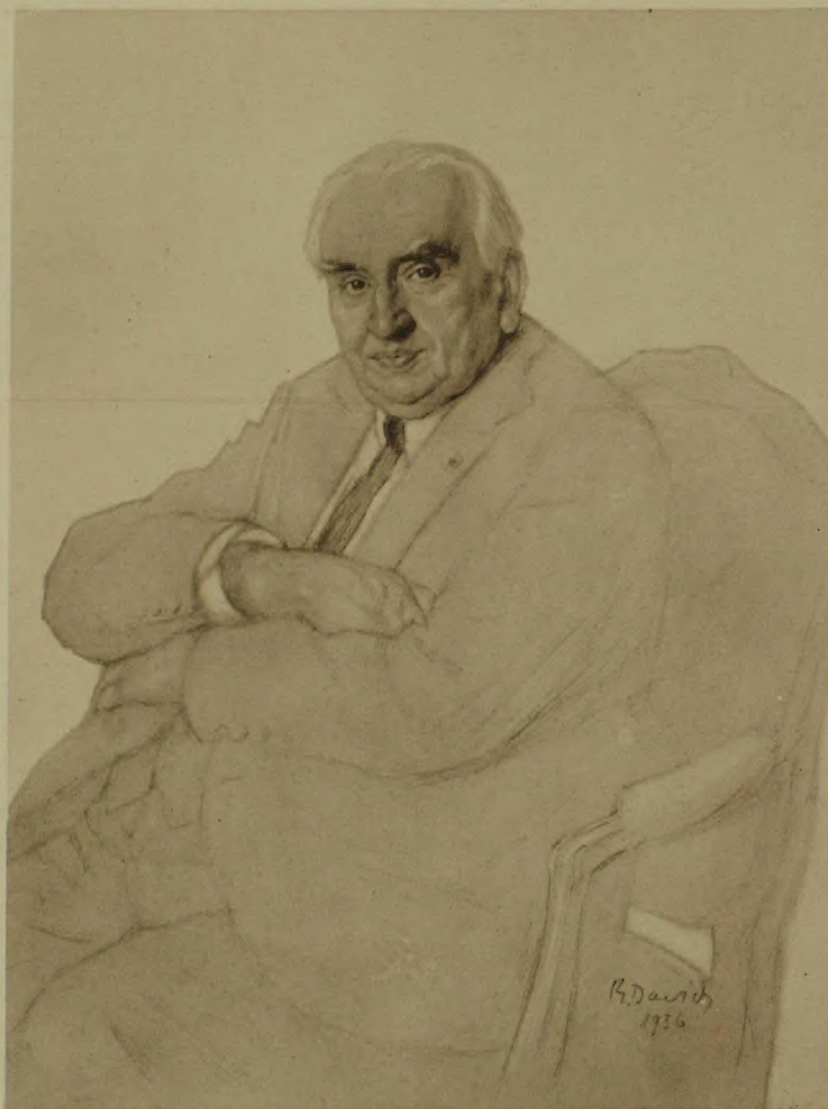
course of action which is not tactful or well adapted to lull or deceive the tiger. But it is nonsense to talk as if unreasonable people were quite alone in pretending that there is a peril of tigers or a problem of machines. I know of only one solution of the social problem of machines in relation to employment which is quite consistent and complete within its materialistic limits; and that is Bolshevism. But I do not gather that the writer agrees with Bolshevism, which only means solving the problem of private slavery by turning the whole

as a mystical thing, for fear they should worship something else.

And then we have the wonderful end of the paragraph. I call it wonderful because it fades into a sort of fog and haze of diffused light, as do so many of these materialistic prophecies when forced to find some sort of ending. That is their universal mark; that when pushed to the point, they suddenly become pointless. "Whatever it is, it is a bar to the rational advance of civilisation." What in the world does that mean? Is it rational to throw thousands out of work through an abstract admiration for wheels and piston-rods? Is it an advance in civilisation to destroy citizens in order to complete their clockwork instruments? I will venture to say that, by the time the critic had reached the end of the paragraph, he had completely forgotten what he really did mean, and could only fade into a fog of abstract terms. That is why I say it is we who can now conduct our controversy in concrete terms. That is what I mean by saying that the facts are now on our side. That is what I mean by saying that the romantic moonshine, the mere tradition and association of words, is now on the other side.

Now there was a time, indeed there were two or three or four times, all totally different, when that old phrase "a bar to the rational advance of civilisation" did really mean something. It often meant something, but it never meant the same thing. For Bentham or Brougham or the Utilitarians of the early nineteenth century, any State intervention was a bar to the rational advance of civilisation. Cut-throat competition, buying cheap and selling dear, individualists against individualists and the weakest going to the wall—that was the rational advance of civilisation. All that faded out with the final summary of everything by Herbert Spencer; and then the opposite process began. Morris preached a sort of mediaeval Communism; Socialists everywhere took up the cry to forbid all competition and appeal to the State; and in about twenty years that was the rational advance of civilisation. But it was all very popular and communal and full of a complete equality of comrades; it preached an impersonal self-government almost without a self. It detested the very idea of personal government. It thought that personal government was dead and damned, and would never reappear among men. In short, it detested everything that all the millions who follow Hitler or Mussolini, or even Franklin Roosevelt, would now call "the rational advance of civilisation." I have seen all those three things regarded as rational advances in the course of one

human life. If I had lived for two or three human lives I should have seen three times as many; all supposed to be advances, and all in totally contrary directions. And the critic in question thinks we can be satisfied with a phrase like that, that has meant twenty things in the past and may mean twenty thousand things in the future, in answer to the plain fact that the machine is starving the man. I do not say there is no solution to the practical problem of the machine. I only say it will have to be a practical solution. He only says that the solution is a rational advance of civilisation. But advancing to what; and rational for what reason?



THE FAMOUS FRENCH PIONEER OF CINEMATOGRAPHY WHO ARRANGED TO ATTEND THE FORTIETH ANNIVERSARY REVIVAL OF HIS ORIGINAL PRODUCTION IN LONDON IN 1896: M. LOUIS LUMIÈRE.

It was announced recently that M. Louis Lumière would personally attend, at the Polytechnic Cinema, on February 20, the re-enactment of his original moving-picture show—the first in this country—given there in 1896. Sir Kynaston Studd, President of the Polytechnic, who made the arrangements with M. Lumière forty years ago, hoped to enable the public to see the original pictures on the following days. Mr. Wilfrid Day, who was entrusted with the re-production of these pioneer films, recalled in an interview: "Friese-Green had patented his invention of Kinetography in 1889, but it was left to Lumière to be the first to present the idea to a paying public." The Polytechnic has secured for exhibition at the Lumière Celebration his original *cinématographe*, and also Edison's original peep-hole "Kinetoscope," from which Lumière derived the inspiration for his projector. The *cinématographe* was produced and patented by Louis and Auguste Lumière, photographic manufacturers at Lyons, in 1895. Our portrait is by Mme. Renée Davids, an artist well known in France, who has before now contributed work to our pages, including some charming studies of childhood.—From the Drawing by Mme. Davids. (Copyrighted.)

nation into one slave-estate. But anyhow, short of that extreme solution, it is perfectly obvious that machinery really is an entirely practical problem, and its evil effects are economic effects; more evidently at least than they are ethical effects. Let him tell me whether a steam plough does not mean the sacking of a number of ploughmen, and what is to be done to the ploughmen, and then I will admit that he is as scientific as I am. As things stand, his argument seems to be this: that we must tolerate machines, even when they throw men out of work, because the alternative is our falling into some horrid habit of worship. Or (to put his point yet more shortly) men must worship the machine

THE 40TH BIRTHDAY OF THE FILM IN ENGLAND: LUMIÈRE AND OTHER MOTION-PICTURE "EARLIES."



M. LOUIS LUMIÈRE'S CINEMATOGRAPH MACHINE, WHICH PROJECTED MOTION PICTURES FOR THE FIRST TIME TO THE BRITISH PUBLIC ON FEBRUARY 20, 1896, AT THE POLYTECHNIC, AND WAS DEMONSTRATED THERE ON FEBRUARY 20 LAST, THE FORTIETH ANNIVERSARY.

FORTY years ago, on February 20, 1896, the first public exhibition of films in this country was given at the Polytechnic, in Regent Street, by M. Louis Lumière, the well-known French pioneer of cinematography, and (as noted under our portrait of him in "Our Notebook") he arranged to be present at a celebration of the event, also at the

[Continued below.]



HOW SOUND-EFFECTS WERE PRODUCED FORTY YEARS AGO FOR THE FIRST MOTION PICTURES, SHOWN AT THE POLYTECHNIC, REGENT STREET: APPARATUS WHICH CREATED ARTIFICIAL SOUNDS OF THUNDER, RAIN AND WIND, GUNS FIRING, A RAILWAY TRAIN, AND OTHER VEHICLES IN MOTION.



EDISON'S FIRST STUDIO FOR CINEMATOGRAPH TALKING PICTURES: A STRUCTURE THAT WAS CALLED "BLACK MARIA" AND HAD A "TRAP-DOOR" ROOF TO ADMIT LIGHT AND AIR. EDISON'S FIRST EXPERIMENTS WITH "TALKING PICTURES" WERE MADE IN THIS BUILDING, AS SHOWN IN THE ILLUSTRATION BELOW.



"CHAPEAUGRAPHY": PART OF A FILM FIRST SHOWN FORTY YEARS AGO AT THE POLYTECHNIC, REGENT STREET, AND SCHEDULED TO BE SHOWN AGAIN ON FEBRUARY 20 LAST.



EDISON'S FIRST EXPERIMENT, MADE IN 1890, TO PRODUCE "TALKING PICTURES," WHICH WERE SYNCHRONISED WITH THE AID OF HIS PHONOGRAPH AND MOTION-PICTURE APPARATUS AS USED IN THE "BLACK MARIA" SHOWN IN THE ILLUSTRATION ABOVE.

Polytechnic, on the fortieth anniversary, February 20 last. As part of the commemorative programme prepared for the occasion, under the heading, "From Lumière to D. W. Griffith," M. Lumière's original entertainment was reconstructed by two British film pioneers, Mr. Will Day and Mr. Cecil Hepworth, with the co-operation of the British Films Institute and the Polytechnic School of Cinematography. The programme constituted a "cavalcade" of notable developments in the film industry, culminating in D. W. Griffith's "Birth of a Nation." It included, among many other interesting items, "The Great Train Robbery," made by the Edison Company in 1903, the first important story film, which started the film industry in the United States. There,

in 1905, was opened the first American Cinema, called a Nickelodeon. After that they sprang up on all sides. Britain, however, had anticipated America, for Alfred West began to show his moving pictures of "Our Navy" at the Polytechnic in 1899, and they ran for thirteen years. It was an Englishman, William Friese-Green, who in 1889 invented the celluloid film for cinematography, but, as already stated, M. Lumière gave the first exhibition to the public.

The World of the Kinema.

By MICHAEL ORME.

THE RETURN OF CHARLES CHAPLIN.

FOR the last four years the screen has been the poorer for the absence of Mr. Charles Chaplin, and during that time controversy has raged about that genius of the kinema. Would he be forced to emerge from silence? Could he attune his classic methods to the mentality of the younger generation with its scant knowledge and even, possibly, complete ignorance of the silent era? Charlie Chaplin's triumphant return in "Modern Times" (at the Tivoli), blows away these idle speculations like chaff before the wind. His artistic integrity is such that it cannot be unbalanced by considerations that must influence a lesser mind; yet, apart from the unique position he occupies in the kinematic world, or perhaps just because of that position, he is fully aware of the unlimited appeal vouchsafed to him by his defiance of the barriers of speech. Charlie Chaplin's work has always conformed to the demands of the greatest form of mass-entertainment that has ever existed. He has, I contend, a message for the masses. He is the people's friend, the knight-errant of the under-dog, the Don Quixote tilting at the windmills that obstruct the paths of the struggler. His truths are universal, therefore his language must be universal—the language of pantomime. No doubt in his own good time he will elect to speak—he has already foreshadowed the event—but for the moment all he concedes to the spoken word is the mechanical reproduction of Mr. Allen Garcia's voice, broadcasting orders in his mighty factory. Charlie Chaplin himself bursts into song in one of his most exhilarating escapades, thereby adding an undoubted thrill to his indescribably funny rendering of a ballad à la Chevalier. He employs, however, a language distantly related to Esperanto merely as a sort of running accompaniment to his masterly miming.

"Modern Times" is a shrewd commentary on the mechanical age. It has some interludes of pure fun; but in the main the strangle-hold of machinery on the would-be worker colours all its contents. The little tramp starts as a factory hand, whose job it is to tighten nuts on a never-ending band. It drives him crazy, and he is thrown out on to the scrap-heap. Thereafter he is in and out of jobs, in and out of prison, determined to "go on trying" for the sake of a slum waif, a lovely child who, in the end, is content to trudge down the road towards an unknown future at the side of her brave, comic, pathetic champion. This story of an unequal fight against the juggernaut of modern social conditions is as firmly founded on reality as any harrowing drama handling a like theme. But Chaplin, though he shoots straight, loads his gun with laughter. He is the victim of machinery and he turns his defeat into the grandest piece of fun it is possible to imagine. He has modernised slapstick with admirable ingenuity. His unwilling journey through all the shafts and cog-wheels of an enormous dynamo, and his forcible feeding by a mechanical contraption designed to cut down the lunch hour, are brilliant samples of comic invention. In all his deliciously absurd adventures, the little man preserves a true *gaieté du cœur* which gilds his humble joys and fortifies his unquenchable spirit. The preposterous shack in which he and his sweetheart set up house may tumble about their ears—it is paradise to them. Every new job opens up vistas of prosperity, every new misfortune is met with a smile. And as the two small figures fade into the distance of the open road, one could wish that the shadows had ears to hear our parting greeting of "Good luck—good luck—well done!"

Charles Chaplin's new leading lady, Miss Paulette Goddard, skips into the picture as a dockyard urchin (I refuse to follow the fashion of calling her a "gamin" since she is obviously feminine!) and dances through it with the grace of a woodland creature. I know that to us whose experience dates back to the days before the advent of speech, silence returns as an old and dear friend, but I cannot believe that a picture so clear in its purpose, so eloquent in its unity of mime, mechanical sound and musical score, so brilliantly directed and acted, can fail to elicit a tribute of admiration and of laughter from film-goers of every type, every age and every nationality.

"CAPTAIN BLOOD."

Few amongst us, I venture to think, have outgrown the magic of those splendid sagas of the sea wherein bold buccaneers, more sinned against than sinning, sailed

beneath the dread emblem of skull and cross-bones and caroused amongst their glittering loot, their treasure-chests of priceless pearls, pieces of eight and costly merchandise. The memory of that goodly company—Rolf the Rover and the rest of them, picturesque gentlemen whose chivalry kept pace with their piratical prowess—with whom we spent so many spell-bound hours of our youth, is evoked in all its glory and its glamour by the screen-adaptation of Mr. Rafael Sabatini's vigorous chronicle of "Captain Blood," presented at the New Gallery. The story, sweeping as it does from England to Jamaica and across

ten pounds by a plantation-owner's lovely niece. Thus is the springboard for romance duly supplied, for the beautiful Arabella, who swears she hates her slave and eventually sighs that she loves him, threads her dainty way through the strenuous action that follows on, until she, in her turn, is bought by Blood from a fellow-buccaneer. The redoubtable Peter escapes from durance vile with his comrades, commandeers a Spanish vessel and becomes the notorious scourge of the watery highways. But this very noble pirate is destined to serve his country at the last. A mighty battle with two French

men-of-war that are busily engaged in blowing a Jamaican port into smithereens, finds its reward in a Royal Commission and the Governorship of the very island on which he has suffered the humiliations of slavery. The director, Mr. Michael Curtiz, has splashed his colours generously across his big-scale canvases. History hovers in the background, to impinge here and there on the stirring narrative with the introduction of Judge Jeffreys and his "Bloody Assizes" and King James himself. But the unhappy lot of the prisoners groaning under the lash of the plantation overseers, and Captain Blood's years of outlawry, duly decorated with romance and hard fighting, are the main preoccupations of the picture. Handsomely dressed and realistically staged, the story proceeds on its way with a fine swashbuckling flourish.

Mr. Errol Flynn, in the name-part, carries his heroic honours with a pleasant modesty. He bears himself naturally and has an engaging smile. Without forcing the note, this tall and personable young actor is a *jeune premier* who seems cut out for the picturesque heroes of romantic melodrama. He enters into the spirit of the picture with gusto, and his duel with a rascally French buccaneer, smoothly played by Mr. Basil Rathbone, is a fight worth watching. The high-spirited heroine is charmingly portrayed by Miss Olivia de Havilland, whose intelligence invests a prolonged series of lovers' misunderstandings with more than merely pictorial interest.

An excellent and hardworking company deserves all praise for its individual and ensemble contributions to this rousing excerpt from the pages of piracy.

"HOHE SCHULE."

The aristocratic hero of the new Viennese picture presented at the Academy, "Hohe Schule," is an expert in the art of ornamental equestrianism who becomes an idol of the sawdust ring after his military career has been cut short by a fatal duel with a brother-officer. The film has a subtitle, "The Secret of Cavelli," from which it may easily be gathered that the mysterious masked rider who chooses to be known as Carlo Cavelli keeps the truth about that killing on the field of honour locked away in his proud and almost invulnerable heart, only to be released after seventeen years, when the sister of his dead friend finds the key to it. The story, reduced to its bare bones, might well have served for a novelette, or again, considering its setting and its elaborations, it might have been just another back-stage romance. That it emerges as first-rate popular entertainment with real dramatic power is due not only to the acting, but to the fact that the Viennese directors have a *flair* for packing this kind of fiction with convincing emotional and amusing incidents. Here, as in "Maskerade" and "Episode," comedy and drama are skilfully interwoven, the interest is kept taut against a glamorous background, and the play is enlivened by felicitous side-lights on the life of its protagonists. The director, Herr Erich Engel, whose name calls back to memory his notable "Die Drei Groschen Oper," establishes the atmosphere of his *milieu* in a swift impression of variety "turns"—a lightning *revue* that fills the screen with kaleidoscopic pattern. Herr Rudolf Forster, who plays Cavelli, made a deep impression by his fine work in "Der Träumende Mund" and "Morgenrot." He will undoubtedly enhance his reputation in England by his rendering of the ex-officer in "Hohe Schule." He has a personality and an authority that dominate his surroundings without effort. Fräulein Angela Salloker, recently seen in London in "Das Mädchen Johanna," brings her candour and youthful poise to the part of a modern, high-spirited girl escaping from a marriage of convenience into the arms of the circus rider, whilst Herr Hans Moser finds a splendid outlet for his rich vein of humour as Cavelli's loyal manager and one-time batman.



"CAPTAIN BLOOD," AT THE NEW GALLERY—THE FILM BASED ON RAFAEL SABATINI'S FAMOUS NOVEL: CAPTAIN BLOOD (ERROL FLYNN; CENTRE) RECEIVING THE SWORD OF A FRENCH CAPTAIN AFTER HE HAS SUNK THE LATTER'S SHIP.

The film of "Captain Blood" is based on Rafael Sabatini's famous novel and deals with the career of a daring pirate, who, in the end, wins a pardon and becomes Governor of Jamaica. The part of the heroine is played by Olivia de Havilland. Other illustrations of the film will be found on the opposite page.



SACHA GUITRY IN HIS FIRST FILM—"BONNE CHANCE"—AT THE CURZON: THE FAMOUS FRENCH ACTOR, WITH HIS WIFE, JACQUELINE DELUBAC, WHO PLAYS THE LEADING PART OPPOSITE HIM IN THIS PICTURE.

"Bonne Chance" is Sacha Guitry's first film. In addition to directing it, he plays the leading rôle opposite his beautiful wife, Jacqueline Delubac. He is an artist and she is a laundress, awaiting the advent of her wedding. They share a winning lottery ticket and decide to have a glorious holiday together before she is led to the altar. The wedding eventually takes place—but not with the bridegroom originally intended.

the seven seas, provides spectacular material and robust melodrama. The career of the peace-loving young doctor, Peter Blood, is picked up as the Monmouth rebellion against King James II. flickers out. For his share in it—no more than the tending of a wounded officer—he is sentenced to slavery in the East Indies and bought for

A SEA-FIGHT BY STUDIO-BUILT SHIPS: SCENES FROM "CAPTAIN BLOOD."



A REALISTIC BATTLE SCENE PRODUCED BY MEANS OF STUDIO-BUILT SHIPS FOR THE NEW FILM OF "CAPTAIN BLOOD": THE "ARABELLA" (ON THE LEFT) FIRES A 60-POUNDER THAT PENETRATES THE MAGAZINE OF A FRENCH SHIP, CAUSING HER TO BLOW UP.



NAVAL WARFARE OF THE SEVENTEENTH CENTURY REPRODUCED WITH STUDIO-BUILT VESSELS: CAPTAIN BLOOD'S "ARABELLA" (IN CENTRE) IN ACTION WITH TWO ENEMY SHIPS OFF PORT ROYAL, JAMAICA—A DRAMATIC FIGHT IN THE FILM VERSION OF THE WELL-KNOWN ROMANCE.

A new Hollywood film that provides many thrills, including seventeenth-century sea-fights, piracy, and slave scenes, is a Cosmopolitan production based on Mr. Rafael Sabatini's well-known romance "Captain Blood," which was produced at the New Gallery on February 16. The name-part is played by Errol Flynn, and that of the heroine, Arabella, by Olivia de Havilland. Captain Blood arrives at Port Royal

as a slave, transported for complicity in the Monmouth Rebellion, and later escapes, to become a swashbuckler of the Spanish Main. The story ends with the last fight of his ship, the "Arabella," which saved Jamaica from bombardment and pillage, captured a French squadron, and seized its treasure. Seven ships were specially built at the First National studios for the purposes of the film.

We continue here Captain Bligh's own narrative of the mutiny in the "Bounty." Last week we gave his description of the mutiny itself: here he describes the first part of the wonderful voyage accomplished by eighteen men in an open boat from Tofoa, in the Friendly Islands, to Timor, in the Dutch East Indies.

My first determination was to seek a supply of bread-fruit and water at Tofoa, and afterwards to sail for Tongataboo, and there risk a solicitation to Tohoulao, the king, to equip our boat, and grant us a supply of water and provisions, so as to enable us to reach the East Indies.

The quantity of provisions I found in the boat, was 150 lb. of bread, 10 pieces of pork, each piece weighing 2 lb., 6 quarts of rum, 6 bottles of wine, with 28 gallons of water, and four empty breadfruits. *(Bligh and his men sail to Tofoa and land there. They collect some water, a few coconuts and breadfruit, and at first are well received by the natives, including the chiefs, Macca-achavoo and Eefow. This friendship does not last long.)*

This, however, was but of short duration, for the natives began to increase in number, and I observed some symptoms of a design against us. Soon after they attempted to haul the boat on shore, on which I brandished my cutlass in a threatening manner, and spoke to Eefow to desire them to desist; which they did, and everything became quiet again. My people, who had been in the mountains, now returned with about three gallons of water, I kept buying up the little bread-fruit that was brought to us, and likewise some spears to arm my men with, having only four cutlasses, two of which were in the boat. As we had no means of improving our situation, I told our people I would wait till sun-set, by which time, perhaps, something might happen in our favour: for if we attempted to go at present, we must fight our way through, which we could do more advantageously at night; and that in the mean time we would endeavour to get off to the boat what we had bought. The beach was lined with the natives, and we heard nothing but the knocking of stones against, which they had in each hand. I knew very well this was the sign of an attack. At noon, I served a cocoa-nut and a bread-fruit to each person for dinner, and gave some to the chiefs, with whom I continued to appear intimate and friendly. They frequently importuned me to sit down, but as I constantly refused; for it occurred both to Nelson and myself, that they intended to seize hold of me, if I gave them such an opportunity. Keeping my fore, constantly on our guard, we were suffered to eat our uncomfortable meal in some quietness.

After dinner, we began by little and little to get our things into the boat, which was a troublesome business, on account of the surf. I carefully watched the motions of the natives, who continued to increase in number; and found that, instead of their intention being to leave us, arms were made, and places fixed for their stay during the night. Consultations were also held among them, and every thing assured me we should be attacked. I sent orders to the master,



THE VOYAGE OF BLIGH AND HIS COMPANIONS IN THE OPEN LAUNCH: A STORM IN THE PACIFIC—FROM AN OLD PRINT, OF 1818.

that when he saw us coming down, he should keep the boat close to the shore, that we might the more readily embark.

I had my journal on shore with me, writing the occurrences in the case, and in sending it down to the boat, it was nearly snatched away, but for the timely assistance of the gunner.

The sun was near setting, when I gave the word, on which every person who was on shore with me, boldly took up his proportion of bread and water to the boat. The chiefs asked me if I would not stay with them all night, I said, "No, I never sleep out of my boat; but in the morning we will

again trade with you, and I shall remain till the weather is moderate, that we may go, as we have agreed, to see Poulaho, at Tongataboo." Macca-achavoo then got up, and said, "You will not sleep on shore?" then Martie, (which directly signifies we will kill you) and he left me. The onset was now preparing; every one, as I have described before, kept knocking stones together, and Eefow quitted me. All but two or three things were in the boat, when I took Nagete by the hand, and we walked down the beach, every one in a silent kind of horror.

While I was seeing the people embark, Nagete wanted me to offer to speak to Eefow; but I found he was encouraging them to the attack, and it was my determination, if they had then began, to have killed him for his treacherous behaviour. I ordered the carpenter not to quit me till the other people were in the boat. Nagete, finding I would not stay, loosed himself from my hold and went off, and we all got into the boat except one man who, while I was getting on board, quitted it, and ran up the beach to cast the stern fast off, notwithstanding the master and others tried to him to return, while they were hauling me out of the water.

I was no sooner in the boat than the attack began by about 200 men; the unfortunate poor man who had run up the beach was knocked down, and the stones flew like a shower of shot. Many Indians got hold of the stern rope, and were near hauling the boat on shore, which they would certainly have effected, if I had not had a knife in my pocket, with which I cut the rope. We then hauled off to the grapple, every one being more or less hurt. At this time I saw five of the natives about the poor man they had killed, and two of them were beating him about the head with stones in their hands.

We had no time to reflect, for to my surprise, the natives filled their canoes with stones, and twelve men came off after us to renew the attack, which they did so effectually as nearly to disable us all. Our grapple was foul, but Providence here assisted us; the fluke broke, and we got to our oars, and pulled to sea. They, however, could paddle round us, so that we were obliged to sustain the attack without being able to return it, except with such stones as lodged in the boat, and in this I found we were very inferior to them. We could not do so, because our boat was lumbered and heavy, of which they took knew how to take advantage: I therefore adopted the expedient of throwing overboard some of our clothes, which, as I expected, they stopped to pick up; and then it was by this time almost dark, they gave over the attack, and returned towards the shore, leaving us to reflect on our unhappy situation.

The poor man killed by the natives was John Norton.

[Bligh decides not to visit Poulaho.]

We set our sails, and steered along shore by the west side of the island Tofoa; my mind was employed in considering what was best to be done, when I was solicited by all hands to take them towards home: and, when I told them that no hopes of relief for us remained except what might be found at New Holland, till I came to Timor, a distance of full 1200 leagues, where there was a Dutch settlement, but in what part of the island I knew not; they all agreed to live on one ounce of bread and one quarter of a pint of water, per day. Therefore, after examining our stock of provisions, and recommending to them, in the most solemn manner, not to depart

CAPTAIN BLIGH'S 3000-MILE VOYAGE HIS OWN STORY OF THE LONG

from their promise, we bore away across a sea, where the navigation is but little known, in a small boat, twenty-three feet long from stern to stern, deep laden with nightmen men. I was happy, however, to see that every one seemed better satisfied with our situation than myself.

Our stock of provisions consisted of about one hundred and fifty pounds of bread, twenty-eight



THE "BOUNTY'S" LAUNCH RUNNING BEFORE A STRONG WIND AND A HIGH SEA; GIVING A VIVID IDEA OF THE PERIL OF THE OCCUPANTS—DRAWN AND ETCHED BY LIEUT.-COL. DAVY AND PUBLISHED BY JOHN MURRAY IN 1851.

Reproduced by Courtesy of Messrs. Meggs.

gallons of water, twenty pounds of pork, three bottles of wine, and five quarts of rum, and upon the difference between this and the quantity we had on leaving the ship, was principally owing to our loss in the bustle and confusion of the attack. A few cocoa-nuts were in the boat, and some bread-fruit, but the latter was trampled to pieces.

It was about eight o'clock at night when we bore away under a reefed lug fore-sail; and, having divided the people into watches, and got the boat in a little order, we returned God thanks for his merciful preservation, and, fully confident of his gracious support, I found my mind more at ease than it had been for some time past.

At day-break, the gale increased; the sun rose very fiery and red, a sure indication of a severe gale of wind. At eight it blew a violent storm, and the sea ran very high, so that between the seas the sail was becalmed, and when on the top of the sea it was too much to have set; but we could not venture to take in the sail, for we were in very imminent danger and distress, the sea curling over the stern of the boat, which obliged us to bale with all our might. A situation more distressing has, perhaps, seldom been experienced.

Our bread was in bags, and in danger of being spoiled by the wet; to be starved to death was inevitable, if this could not be prevented: I therefore began to examine what clothes there were in the boat, and what other things could be spared; and, having determined that only two suits should be kept for each person, the rest was thrown overboard, with some rope and spare sails, which lightened the boat considerably, and we had more room to bale the water out. Fortunately the carpenter had a good chest in the boat, in which we secured the bread the first favourable moment. His tool chest also was cleared, and the tools stowed in the bottom of the boat, so that this became a second convenience.

I served a tea-spoonful of rum to each person, (for we were very wet and cold) with a quarter of a bread-fruit, which was scarce eatable, for dinner: our engagement was now strictly to be carried into execution, and I was fully determined to make our provisions last eight weeks, let the daily proportion be ever so small.

The weather continued very severe, the wind veering from N E to E S E. The sea ran higher than in the forenoon, and the fatigue of baling, to keep the boat from filling, was exceedingly great. We could do nothing more than keep before the sea, in the course of which the boat performed so well, that I no longer dreaded any danger in that respect. But among the hardships we were to undergo, that of being constantly wet was not the least: the night was very cold, and at day-light our limbs were so numb, that we could scarce find the use of them. At this time I served a tea-spoonful of rum to each person, from which we all found great benefit.

[The voyage continues seawards, past the Fiji Islands towards New Holland—the north-east coast of Queensland. The privations of the men increase. The

IN THE "BOUNTY'S" OPEN LAUNCH: PASSAGE AFTER THE MUTINY.

following paragraphs are extracts from Bligh's diary on days between May 6 and May 20, when the launch entered smooth water within the Great Barrier Reef.

As our lodgings were very miserable, and confined for want of room, I endeavoured to remedy the latter defect, by putting ourselves at watch and watch;



THE VOYAGE OF BLIGH AND HIS COMPANIONS IN THE OPEN LAUNCH—AS THE FILM, "MUTINY ON THE BOUNTY," PRESENTS IT: CHARLES LAUGHTON AS BLIGH, HOLDING A BIRD SUPPOSED TO HAVE BEEN CAUGHT BY HAND.

so that one half always sat up while the other lay down on the boat's bottom, or upon a chest, with nothing to cover us but the heavens. Our limbs were dreadfully cramped, for we could not stretch them out; and the nights were so cold, and we so constantly wet, that, after a few hours sleep, we could scarce move.

Heavy rain came on at four o'clock, when every person did their utmost to catch some water, and we increased our stock to 34 gallons, besides quenching our thirst for the first time since we had been at sea; but an attendant consequence made us pass the night very miserably, for being extremely wet, and having no dry things to shift or cover us, we experienced cold and shivering, scarce to be conceived. Most fortunately for us, the forenoon turned out fair, and we stripped and dried our clothes. The allowance I issued to-day was an ounce and a half of pork, a tea-spoonful of rum, half a pint of cocoa-nut milk, and an ounce of bread. The rum, though so small in quantity, was of the greatest service. A fishing-line was generally towing from the stern of the boat, but though we saw great numbers of fish, we could never catch one.

In the afternoon we cleaned out the boat, and it employed us till sun-set to get every thing dry and in order. Hitherto I had issued the allowance by guess, but I now made a pair of scales, with four cocoa-nut shells; and, having accidentally some pistol-balls in the boat, 25 of which weighed one pound, or 10 ounces, I adopted one, as the proportion of weight that each person should receive of bread at the times I served it. I also amused all hands, with describing the situation of New Guinea and New Holland, and gave them every information in my power, that in case any accident happened to me, those who survived might have some idea of what they were about, and be able to find their way to Timor, which at present they knew nothing of, more than the name, and some not even that. At night, I served a quarter of a pint of rum, and half an ounce of bread, for supper.

Saturday May the 9th. In the morning, a quarter of a pint of cocoa-nut milk, and some of the decayed bread, was served for breakfast; and for dinner, I divided the meat of four cocoa-nuts, with the remainder of the rotten bread, which was only eatable by such distressed people.

* It weighed 272 grains.

Sunday the 17th. At dawn of day, I found every person complaining, and some of them solicited extra allowance; which I positively refused. Our situation was miserable; always wet, and suffering extreme cold in the night, without the least shelter from the weather. Being constantly obliged to bale, to keep the boat from filling, was, perhaps, not to be reckoned an evil, as it gave us exercise.

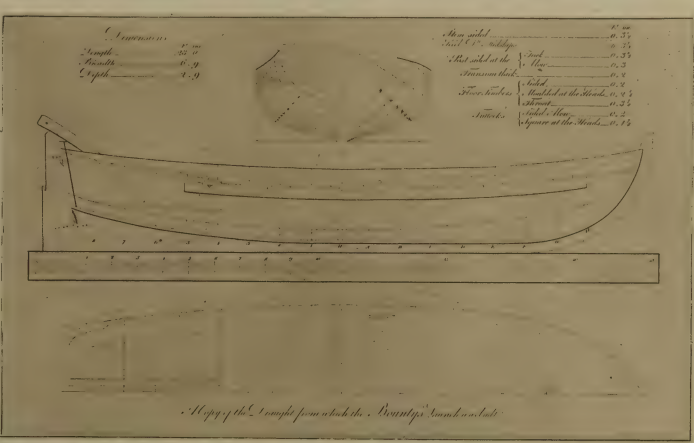
May the 20th. Some of my people seemed half dead: our appearances were horrible; and I could look no way, but I caught the eye of some one in distress. Extreme hunger was now too evident, but no one suffered from thirst, nor had we much inclination to drink, that desire, perhaps, being satisfied through the skin. The little sleep we got was in the midst of water, and we constantly awoke with severe cramps and pains in our bones.

All the afternoon, we were so covered with rain and salt water, that we could scarce see. We suffered extreme cold, and every one dreaded the approach of night. Sleep, though we longed for it, afforded no comfort: for my own part, I almost lived without it. About two o'clock in the morning we were overwhelmed with a deluge of rain. It felt so heavy that we were afraid it would fill the boat, and were obliged to bale with all our might.

Friday, May the 22d. Strong gales from E S E to S S E, a high sea, and dark dismal night.

Our situation this day was extremely calamitous. We were obliged to take the course of the sea, running right before it, and watching with the utmost care, as the least error in the helm would in a moment have been our destruction.

As the sea began to run fair, and we shipped but little water, I took the opportunity to examine into the state of our bread, and found, that according to the present mode of issuing, there was a sufficient quantity remaining for 29 days allowance; by which time I hoped we should be able to reach Timor. But



THE DRAUGHT FROM WHICH THE "BOUNTY'S" LAUNCH WAS BUILT: AN OPEN BOAT, 21 FT. LONG, IN WHICH BLIGH AND SEVENTEEN COMPANIONS CROSSED OVER 3000 MILES OF STORMY SEA.

as this was very uncertain, and it was possible that, after all, we might be obliged to go to Java, I determined to proportion the allowance so as to make our stock hold out six weeks. I was apprehensive that this would be ill received, and that it would require my utmost resolution to enforce it; for, so small as the quantity was which I intended to take away, for our future good, yet it might appear to my people like robbing them of life; and some, who were less patient than their companions, I expected would very ill brook it. However, any representing the necessity of guarding against delays that might be occasioned in our voyage by contrary winds, or other

causes, and promising to enlarge upon the allowance as we got on, they cheerfully agreed to my proposal. It was accordingly settled, that every person should receive one 25th of a pound of bread for breakfast, and the same quantity for dinner; so that by omitting the proportion for supper, we had 43 days allowance.

Monday the 25th. At noon some noddies came so near to us, that one of them was caught by hand. This bird was about the size of a small pigeon. I divided it, with its entrails, into 18 portions, and by a well-known method at sea, of *Who shall have this?* it was distributed, with the allowance of bread and water for dinner, and eat up bones and all, with salt water for sauce. I observed the latitude 13° 32' S; longitude made 35° 19' W; course N 80° W, distance 80 miles.

In the evening, several boobies flying very near to us, we had the good fortune to catch one of them. This bird is as large as a duck: like the noddy, it has received its name from seamen, for suffering itself to be caught on the masts and yards of ships. They are the most presumptive proofs of being in the neighbourhood of land, any of sea-fowl we are acquainted with. I directed the bird to be killed for supper, and the blood to be given to three of the people who were the most distressed for want of food. The body, with the entrails, beak, and feet, I divided into 18 shares, and with an allowance of bread, which I made a merit of granting, we made a good supper, compared with our usual fare.

Tuesday the 26th. Fresh breezes from the S E, with fine weather. In the morning we caught another booby, so that Providence appeared to be relieving our wants in an extraordinary manner. The people were overjoyed at the addition to their dinner, which was distributed in the same manner as on the preceding evening; giving the blood to those who were the most in want of food.

To make the bread a little savoury, most of the people frequently dipped it in salt water; but I generally broke mine into small pieces, and eat it with my allowance of water, out of a cocoa-nut shell, with a spoon; economically avoiding to take too large a piece at a time, so that I was as long at dinner as if it had been a much more plentiful meal.

The weather was now serene, which, nevertheless, was not without its inconveniences, for we began to feel distress of a different kind from that which we had lately been accustomed to suffer. The heat of the sun was so powerful, that several of the people

were seized with a languor and faintness, which made life unendurable. We were so fatigued as to catch two boobies in the evening: their stomachs contained several flying-fish and small cuttlefish, all of which I saved to be divided for dinner the next day.

[Three days later the launch attained the comparative shelter of the Reef.]

(To be Continued.)

* One person turns his back on the object that he is to be divided; another then points separately to the portions, at each of them asking aloud, "Who shall have this?" to which the first answers by naming somebody. This impartial method of division gives every man an equal chance of the best share.

THE WAR IN ABYSSINIA: THE SCENE OF THE NEW ITALIAN



ITALIAN SOLDIERS EXPLORING A NATIVE HOUSE AT DERR, NEAR MAKALE: TROOPS ENGAGED IN THE "CLEANING UP" OPERATIONS IN THE NEIGHBOURHOOD BEFORE THE ADVANCE WAS MADE SOUTHWARDS FROM MAKALE.



ABYSSINIAN CASUALTIES ON THE NORTHERN FRONT, NEAR MAKALE: CORPSES LYING IN A NATIVE REDOUBT AFTER THE PLACE HAD BEEN TAKEN BY THE ITALIANS IN THE FIGHTING WHICH PRECEDED THE LATEST ADVANCE.



A SHELL BURSTING IN THE VALLEY OF THE GABAT, A FEW MILES SOUTH OF MAKALE; SHOWING, IN THE BACKGROUND, AMBA ARADAM, THE STRONGHOLD RECENTLY TAKEN.

What is probably the biggest and most important battle yet fought on the northern front took place south of Makale between February 11 and February 15. It will be recalled that the Italians occupied Makale with two Army Corps in the first half of November, leaving their right wing, consisting of one Army Corps, sixty miles away and to the rear at Adowa. Since then the main force took up positions immediately south of Makale, while an "indispensable pause" interrupted the advance. During this time Italian energies in the north were mostly directed to the improvement of



ARTILLERY READY TO FIRE IN OPEN COUNTRY SOUTH OF MAKALE: ARMS SUCH AS PLAYED AN IMPORTANT PART IN THE RECENT CAPTURE OF AMBA ARADAM.

communications. Meanwhile, in December and January, Abyssinian forces under Ras Seyyum, to the west, and Ras Kassa, to the east, attempted to strike at the weak Italian centre and to threaten the road from Eritrea to Makale, so isolating the main Italian body. Severe fighting occurred in the province of Tembien, west of Makale, and its upshot appeared to do nothing to strengthen the Italian position. The new battle was reported as follows by Marshal Badoglio on February 16: "The battle of Enderta, which began on February 11 and developed yesterday into bitter fighting south of Makale,

VICTORY IN THE NORTH, AND BOMBING FROM THE AIR.



A NEW TYPE OF ITALIAN BOMBING MACHINE, FOR USE IN ABYSSINIA: A PHOTOGRAPH SHOWING THE BOMBER'S SIGHTING APERTURE IN THE FUSELAGE (CENTRE); ROWS OF BOMBS (BELOW), WITH A HUGE BOMB ON EITHER SIDE; AND (AT BOTTOM) A MACHINE-GUN POSITION.



BOMBING GOHARI: A PHOTOGRAPH TAKEN FROM AN ITALIAN BOMBER; SHOWING THE FORT IN THE OGADEN COUNTRY WHICH WAS SEVERAL TIMES HEAVILY BOMBED IN THE EARLY DAYS OF THE WAR AND HAS NOW FOR SOME TIME BEEN IN ITALIAN HANDS.

has ended in an Italian victory. The I. and III. Army Corps have reached all their objectives, overcoming the tenacious resistance of Ras Mulugeta. The Italian flag flies over Amba Aradam, the bulwark of the enemy defences, hoisted there by the 1st Blackshirt Division (March 23), commanded by the Duke of Pistoia." Enderta is a province situated to the east and south of Makale. Amba Aradam is a mountain 9000 ft. high and five miles wide, hitherto a rallying point for the Abyssinian forces and a natural fortress strongly held by their main army under Ras Mulugeta, the War Minister.

It is twelve miles south of Makale. What the implications of this Italian advance may be remains to be seen. It is possible that the lengthening of the Italian line of communications while Ras Seyyum and Ras Kassa remain to the north-west will render the advanced left wing no less vulnerable than before; it is also possible that the Rasas, with a free retreat from Tembien only possible to the south-west, are themselves in danger of being cut off. Of the photographs given here, those on the left-hand page were taken in the neighbourhood of Makale during preparations for the Italian advance.

GERMAN ACTIVITIES ALONG THE FRONTIER OF HOLLAND:

DRAWN BY OUR SPECIAL



SHOWING CAUSE FOR DUTCH MISGIVINGS: A MAP INDICATING THE POSITIONS OF GERMAN AIR

This map is designed to illustrate certain facts alleged to lie behind the Bill recently introduced in the Dutch Parliament embodying a scheme of national defence, costing some £7,400,000. The scheme provides for new warships and large increases in aircraft and anti-aircraft guns. One passage in the Bill states: "Whatever expectations may be nursed with regard to the League's influence in the future, for the present it is, in the Government's judgment, convincingly evident that much less reliance can now be placed on help from other members of the League." The European correspondent of "The Chicago Daily News," Mr. Edgar E. A. Mower, attributes the

Dutch Government's action to uneasiness regarding the intentions of Germany, as indicated by her military preparations along the frontier. We abridge here statements by Mr. Mower, whose views are based on long residence in Germany: "The open way to Belgium lies through south Holland; the way to the most convenient submarine and air bases against Great Britain through north Holland. Within 40 or 50 miles of the Dutch frontier the Germans possess at least fifteen 'official' flying centres. Six of these . . . are for seaplanes. Nine others are scattered southwards in a sort of chain parallel to the frontiers. In addition, some twenty-four other

REASONS FOR THE DUTCH SCHEME OF NATIONAL DEFENCE.

ARTIST, G. H. DAVIS.



BASES, GARRISON TOWNS, MOTOR ROADS, AND RAILWAYS, NEAR THE BORDERS OF HOLLAND.

fields for 'sport flying' have been identified. Six new garrison towns (and perhaps others unknown to the writer) can be said to lie within the Dutch 'zone of interest.' At Urdingen, a new bridge has been built across the Rhine just where it gives easiest access to the Dutch 'salient' of Venloo. Even more vivid are the new motor roads included in the 'Hitler Plan' . . . This plan is still on paper. If completed it will constitute one of the speediest means ever contrived for concentrating heavy traffic on a foreign country. At several places along the German side of the Dutch frontier are established sound-detectors for the notification of approaching aircraft. In at least two

localities German inhabitants have revealed the construction of curious cement platforms on a surprisingly large scale. Within easy reach of the Dutch frontier are fifty-five labour camps. . . . These facts have begun to create the impression, unbelievably shocking to Dutch minds, that their century of successful neutrality may be over." From the British point of view, it is hardly necessary to point out that fast modern aircraft, travelling, say, at 250 m.p.h., would not take long to reach our shores from air bases in the localities here illustrated. In the right-hand lower corner of the drawing is a key to the symbols used to indicate the form of activity at each centre marked.



THE WORLD OF SCIENCE.



THE COLLARED PECCARY AND ITS "RELATIVES."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I HAVE not yet been to the Gardens of the Zoological Society to see the two little peccaries born there just over a month ago—the first that have been bred there for some years. Their mother was also born in the Gardens. These youngsters are interesting from many points of view, but especially because they are not striped, as are the young of the European wild boar and some other old-world species, nor do they wear the broad collar distinctive of their parents. This will appear later. The coloration they now present answers to that of the ancestors of the tribe.

Though members of the pig tribe, the peccaries—of which there are two species—are not, scientifically speaking, true pigs, for they have no tails, their teeth are different, and they have only three hind toes. In the matter of the teeth they are specially interesting, because they represent a more primitive stage than is found in other pigs, and this is particularly true in regard to the canines or "tusks," for those of the upper jaw turn directly downwards, whereas in the wild boar, as in our domesticated pigs, they turn first outwards, then upwards to serve to keep a sharp edge on the great curved tusks of the lower jaw, which form most formidable weapons of offence—as those who have engaged in the exciting sport of "pig-sticking" in India well know.

There are yet other characters which set the peccaries as a race

white spot on the lower jaw, and white lips, the general coloration of the body being greyish-black. Its range is between Honduras and Paraguay, while that of the collared species extends from Arkansas and Texas to Patagonia.

Both are forest-dwellers. But while the collared peccary

jaws and teeth are strong enough to crack the hard seeds of palms. In inhabited districts they may do great damage to growing crops. But they do not lead wholly uneventful lives, for large numbers are destroyed by jaguars and pumas.

Why is it that the smaller, collared peccary has never been domesticated? For when taken young they make interesting pets. Their flesh is but little, if at all, inferior to pork, so I am told, if the scent-gland is speedily removed. But they are far less prolific than the wild boar or our domesticated pig, no more than two ever being produced at a birth. It is always instructive to compare different species of the same tribe together. And this is especially true of the pig-tribe, which includes some very remarkable forms. The young collared peccary shown in the adjoining photograph does not differ, save in size and coloration, from the adult. It may therefore stand as a standard of comparison with the wild boar on the one hand and the great wart-hog on the other.

The European wild boar, once common in England, is now greatly restricted in its range. It differs from the Indian wild boar chiefly in its smaller size. But, as will be seen in the accompanying photograph, it stands much higher on the forelegs and has a much longer and more pointed snout than the peccary. Moreover, in old males, the tusks are vastly larger. Those of the upper jaw turn outwards and upwards, and seem to serve chiefly to keep the cutting edges and point of the lower tusk sharp. In the Indian boar these may project upwards for as much as three inches; the root, buried in the jaw, may exceed this considerably. Lower tusks have been extracted from

1. ONE OF THE LITTLE COLLARED PECCARIES RECENTLY BORN AT THE LONDON "ZOO"—THE FIRST TO BE BRED THERE FOR SOME YEARS: A YOUNG ANIMAL WHICH IS NOT MARKED BY ALTERNATE LIGHT AND DARK LONGITUDINAL STRIPES, AS ARE THE YOUNG OF THE RELATED WILD BOAR; AND DIFFERS ALSO FROM THE ADULT PECCARY IN COLORATION.

Photographs by D. Seth-Smith.

is found only singly or in pairs, or in small parties from eight to ten, the white-lipped species associates in large herds. In their disposition they vary greatly: the smaller species being quite inoffensive. Not so the white-lipped peccary, which is very aggressive and can inflict severe wounds with its tusks. Hunters, encountering one of these herds, have frequently to escape from certain death by climbing a tree. Under the leadership of an old boar these herds wander both by day and night in search of fruit and roots. And their

the jaws of the Indian wild boar of from nine to ten inches long: and there is one on record of over twelve inches. An infuriated animal thus armed is exceedingly dangerous, for they charge, when hunted, men, horses, or elephants with great courage again and again, even when desperately wounded. They will rip open a horse with a single stroke, and there are well-authenticated records of boars having attacked and killed tigers. But it seldom makes unprovoked attacks. When roused, however, nothing will stop it. Indeed, the European and Indian wild boars have the reputation of being the boldest and fiercest of all animals.

The great African wart-hog stands in the strongest possible contrast with the wild boar. There is something very repulsive in its appearance, for the head is of great size and bears great, protuberant, wart-like excrescences on the face, while the tusks are enormous. But here it is the upper tusk which is largest, curving upwards and inwards, projecting from the mouth for as much as eight or nine inches. These, however,

are not their only external peculiarities. For the body is practically naked, save for a long mane of bristles running from head to tail, which ends in a tuft of bristles, and, when the animal is charging, is carried straight up like a flag-pole! Another and very remarkable peculiarity about this animal is to be found in its teeth. In the immature skull there are one pair of upper and three pairs of lower incisors or "front teeth" in each side of the jaw, and six cheek teeth in the upper and five in the lower jaw. In the adult a very different condition is found. For here no more than the tusks and a huge pair of grinders, like those of elephants, is found! These great grinders are not easy to account for; but they have taken the place of all the other grinders! How and why such a striking change came about we do not know. The case has no parallel among the mammals.

The extraordinary tusks of the hippopotamus and babirusa must have a page to themselves, for they present some extremely interesting and puzzling problems.



2. A TYPICAL REPRESENTATIVE OF THE PIG TRIBE, ("SUIDÆ"), TO WHICH PECCARIES AND HIPPOPOTAMUSES ALSO BELONG: THE EUROPEAN WILD BOAR, WHICH STANDS MUCH HIGHER AT THE SHOULDERS THAN THE PECCARIES AND ALSO DIFFERS FROM THEM IN HAVING A LONG TAIL.

apart from all other members of the pig tribe. They have but three toes on the hind foot, and they have a complex stomach recalling that of the ruminants, though the complexities are less marked. And they have, besides, a large scent-gland in the middle of the back which exudes an oily, evil-smelling fluid. It probably serves as a means of keeping the members of the herd together, for as they force their way through thick undergrowth this exudation is smeared over the leaves. In animals slain for food this gland has to be immediately cut out or it will taint the flesh and make it uneatable. On account of these several peculiarities the peccaries are made, in scientific text-books, to form the family *Dicotylidæ*—the beasts with two navels, in allusion to the gland on the back—as distinct from the family *Suidæ*, which includes the true pigs. These two families, with the family *Hippopotamidæ*, form what is known as the "Group Suina."

There are but two species of peccary—that known as the collared peccary, and the white-lipped peccary—and they differ markedly one from another not merely in their size but in their habits. The smaller of the two species, standing about 15 in. high at the shoulder, is known as the collared peccary from the presence of a band of yellowish-white running upwards and backwards from the chest to the middle of the back, contrasting with the blackish-brown hue of the rest of the body. The white-lipped species, standing nearly 18 in. at the shoulder, has a large



3. ONE OF THE MOST REMARKABLE OF THE PIG TRIBE WHICH HAS BEEN CALLED THE MOST HIDEOUS OF THE MAMMALS!—THE WART-HOG, WITH ITS GREAT UP-CURVING TUSKS; BODY ALMOST HAIRLESS, EXCEPT FOR A MANE; AND SLENDER TAIL, WHICH IS CARRIED STRAIGHT UPRIGHT, LIKE A FLAG-POLE, WHEN THE ANIMAL IS CHARGING.

PERSONALITIES OF THE WEEK : PEOPLE IN THE PUBLIC EYE.



PLAYERS WHO GAINED THE OLYMPIC, WORLD, AND EUROPEAN ICE-HOCKEY CHAMPIONSHIPS FOR ENGLAND: MEMBERS OF THE TEAM WHICH PLAYED SO BRILLIANTLY AT GARMISCH-PARTENKIRCHEN.

Great enthusiasm was aroused by the victory of the England ice-hockey team in the Olympic Winter Games at Garmisch-Partenkirchen. This success was assured by the defeat of the U.S.A., England's nearest competitor, by Canada. The names of the England players seen here are: (l. to r. back row) Messrs. A'Hearn, Chappell, Stinson, Archer, Dailley, Nicklin (coach), Erhardt (captain), Kilpatrick, Coward, Davey, and Hunter; and (front row) Messrs. Wyman, Borland, Childs, Foster, and Brenchley.



MISS SONIA HENJE, OLYMPIC FIGURE-SKATING CHAMPION (CENTRE); WITH MISS CECILIA COLLEDGE, THE ENGLISH RUNNER-UP (LEFT).

Miss Sonia Henje, the Norwegian skater and Olympic winner of 1928 and 1932, won the gold medal in the ladies' figure-skating Olympic championship at Garmisch-Partenkirchen; but she was only six points ahead of Miss Cecilia Colledge, the fifteen-year-old English schoolgirl. But for an unfortunate slip on the ice by Miss Colledge, they might have been even closer. Miss Vivi Anne Hulten (Sweden) was third.



A HARMONICA CONCERT AT QUEEN'S HALL: BORRAH MINEVITCH AND HIS TALENTED ORCHESTRA OF "MOUTH-ORGAN" PLAYERS.

A concert given by Borrah Minevitch and "His Symphonic Harmonicas" attracted a large audience to Queen's Hall on February 16. Harmonica is, of course, another name for the familiar mouth-organ. The players numbered nine, and each had a number of instruments. Their programme included renderings of Rimsky-Korsakov's "Sheherazade" and his "Bumble Bee" scherzo, and W. S. Handy's "St. Louis Blues."



SIR C. BONHAM-CARTER.

Appointed Governor of Malta, in succession to General Sir David Campbell, who is retiring for health reasons. Served in the South African and Great Wars. Director of Staff Duties, War Office, 1927-31. Commander, Fourth Division, 1931-33. Director-General, the Territorial Army.



DAME LAURA KNIGHT, D.B.E., R.A.

Elected an R.A., February 11. The first woman to be appointed an R.A. since 1769, when there were two women foundation members. Has been an Associate since 1927. Especially well known as painter of circus scenes.



REAR-ADMIRAL SIR MURRAY SUETER.

Brought forward a private Bill in the House of Commons to create a Ministry of Defence, February 14; giving rise to a vigorous debate on the state of the country's and the Navy's vulnerability to air attack.



MISS FLORENCE SMITHSON.

The actress and singer whom Patti called "The Welsh Nightingale." Died February 11; aged fifty-one. First appeared in London in "The Blue Moon," 1905. Best known, perhaps, for her performances in "The Dairymaids," "The Mousmé," and "The Arcadians."



MRS. CHARLOTTE MANSFIELD.

Well-known traveller and novelist. The first woman to cross Central Africa. Died February 17. She journeyed 16,720 miles from the Cape to Cairo in 1909, with no companions save a native escort. Author of "Tom Lacey" and "Love and a Woman."



THE OLYMPIC PAIR-SKATING CHAMPIONS:

HERR E. BAIER AND FRÄULEIN HERBER.

Herr E. Baier and Fräulein Herber won the Olympic pair-skating for Germany on February 13, when they defeated the Hungarian world champions and recent winners of the European championship, M. Szollas and Mlle. Emilia Rotter.



MRS. BROWN-POTTER.

Mrs. Cora Brown-Potter, the American actress who was famous for her beauty and charm, died on February 12; aged seventy-six. She first came to London in the 'eighties; later going into partnership with Kyrle Bellew in this country and America. Her later rôles included Miladi (in "The Three Musketeers"), Olive Arnison (in "Carnac Sahib"), and Calypso (in "Ulysses").



M. BLUM, FRENCH SOCIALIST LEADER, INJURED BY ROYALIST DEMONSTRATORS.

M. Blum, leader of the French Socialist party, was attacked by demonstrators (believed to be Royalist "Camelots du Roi") while driving on the Boulevard St.-Germain, on February 13. He sustained severe injuries. The attack led to the banning of the Royalist Leagues.



THE GOVERNOR OF MALTA'S ILLNESS: SIR D. CAMPBELL BROUGHT ASHORE IN A STRETCHER ON HIS RETURN TO ENGLAND.

General Sir David Campbell, Governor of Malta, was a passenger in the P. and O. liner "Carthage," which reached England on February 13. He was returning to England for specialised medical treatment. He was too ill to be landed at Plymouth and continued in the liner to London. Sir David has undergone three operations in the last nine months. He will shortly be retiring and Sir C. Bonham-Carter is taking his place.

THE KING HOLDS
THE FIRST
INVESTITURE
OF HIS REIGN :
HIS MAJESTY
AND SAILORS HE
HONOURED.

THE KING, who wore his uniform as Admiral of the Fleet, held the first Investiture of his reign on Tuesday, February 18, at Buckingham Palace, when he conferred honours and decorations awarded by his father, King George V., in the New Year's Honours List, and also recognised the services of many who performed special duties in connection with the funeral of his late Majesty. The gun crews of H.M.S. "Pembroke" and H.M.S. "Excellent," who drew the gun-carriage, received the medal of the Royal Victorian Order and their officers received Insignia of the same Order (Commander; and Fourth and Fifth Classes). His Majesty also presented various grades of the Order (Commander; and Fourth and Fifth Classes) and medals to officers and other ranks of the Life Guards, Royal Horse Guards, "F" Battery of the Royal Horse Artillery, and the King's Company of the Grenadier Guards, who performed special duties at Sandringham, in London, and at Windsor.



AFTER HE HAD HELD THE FIRST INVESTITURE OF HIS REIGN, CONFERRING HONOURS AWARDED IN THE NEW YEAR'S LIST AND IN CONNECTION WITH THE FUNERAL OF HIS LATE MAJESTY : THE KING LEAVING BUCKINGHAM PALACE.



HONOURS FOR OFFICERS AND RATINGS OF THE NAVY AND OFFICERS AND OTHER RANKS OF THE ARMY WHO PERFORMED SPECIAL DUTIES IN CONNECTION WITH THE FUNERAL OF KING GEORGE V. : NAVAL RECIPIENTS MARCHING DOWN BIRDCAGE WALK FROM BUCKINGHAM PALACE AFTER THE INVESTITURE.

THE KING FULFILS THE FIRST PUBLIC ENGAGEMENT OF HIS REIGN.



KING EDWARD VIII. MAKES ENCOURAGEMENT OF NATIONAL TRADE HIS FIRST CONCERN: HIS MAJESTY DURING HIS VISIT, TO THE BRITISH INDUSTRIES FAIR—IN THE EMPIRE SECTION AT OLYMPIA.

King Edward VIII. fulfilled his first public engagement since his accession to the Throne by visiting the British Industries Fair, at Olympia and the White City, on February 19. His Majesty timed his arrival at Olympia at 2.30 p.m., so that, in the comparative lull after the luncheon hour, his tour might cause the minimum interruption of business. He had likewise shown his usual thoughtfulness, in response to enquiries about the correct wear for officials and exhibitors, by dispensing with the formality of full morning dress, and requesting that bowler hats should be worn. At Olympia the King first went round the Empire Section,

and inspected the great display of Empire products. His Majesty has thus happily initiated his public work by stimulating British trade, as did his father and mother. Here it may be recalled that, at the inaugural luncheon at the White City, Lord Derby, after proposing the toast of the King, said: "Let us also drink to the health of Queen Mary and the other members of the Royal Family. In years gone by no one has given us greater help and encouragement." The Birmingham section of the Fair, comprising hardware and engineering, was this year opened simultaneously with the London sections, on February 17.

PROPOSED BOMBING NEAR HOLY ISLAND: A GREAT BIRD SANCTUARY AFFECTED.



KITTIWAKES AND THEIR YOUNG ON THE FARNE ISLANDS: TYPICAL OCCUPANTS OF A FAMOUS BIRD SANCTUARY SITUATED IN THE NEIGHBOURHOOD OF THE PROPOSED BOMBING RANGE.



ST. CUTHBERT'S CHAPEL AND PRIOR CASTLE'S TOWER ON THE INNER FARNE, OR ST. CUTHBERT'S ISLE: HISTORIC BUILDINGS IN THE MOST SACRED REGION OF NORTH ENGLAND.



A COLONY OF GUILLEMOTS AND KITTIWAKES ON ONE OF THE PINNACLES OF THE FARNE ISLANDS: BIRDS WHICH, IT IS FEARED, THE NOISE OF BOMBS AND MACHINE-GUNS MAY DRIVE AWAY.



A PAIR OF PUFFINS, OR SEA-PARROTS, IN THE FARNE ISLANDS: ONE OF THE MOST INTERESTING SPECIES AMONG THE COUNTLESS SEA BIRDS THAT INHABIT THE LOCALITY.



A GROUP OF CORMORANTS' NESTS, EACH CONTAINING EGGS: ON THE BREEDING GROUNDS OF SEA BIRDS THAT MIGHT BE DISTURBED BY BOMBING AND MACHINE-GUN PRACTICE.



A KITTIWAKE ON HER NEST ON A CLIFF LEDGE IN THE FARNE ISLANDS: AN INHABITANT OF THE FAMOUS SANCTUARY FOR SEA BIRDS WHICH IT IS DESIRED TO PRESERVE.



AN EIDER DUCK TAKING HER BROOD FOR THEIR FIRST SWIM: AN EXAMPLE OF BIRD LIFE IN THE DISTRICT.



AN EIDER DUCK SITTING ON HER NEST: A DENIZEN OF THE BEST-KNOWN AND MOST IMPORTANT HOME OF SEA BIRDS AND WILD FOWL IN ENGLAND.

Following protests against the proposed establishment of an air firing and bombing range near Holy Island (Lindisfarne), Northumberland, a conference was held at the Air Ministry, on February 17, between officials of the Ministry and representatives of the various bodies interested. A request for an impartial inquiry was voiced recently by Professor G. M. Trevelyan, O.M., who, in a letter to "The Times," summed up the various grounds of objection. Among other things, he said: "The coast of Northumberland, from Dunstanburgh northwards . . . is perhaps the best-known and most important home of sea birds in England; and it is the most sacred of all regions in North England for its historical and religious association with St. Aidan's mission, Lindisfarne, and St. Cuthbert. The present proposals strike at its heart. If they are carried out, Holy Island will have the noise of war close

up against it. . . . The great tidal flats around Holy Island are one of the main feeding grounds resorted to by terns, gulls, guillemots, puffins, and eiders nesting on the neighbouring Farne Islands . . . kept as a bird sanctuary by the National Trust." "In response to this and other appeals the Secretary for Air (Lord Swinton) issued a statement explaining the exact details of the scheme, with reasons for the choice of locality, and fixing the date of the conference. "It was recognised," we read, "that it would be necessary to avoid undue proximity to Holy Island and the Farne Islands." The statement mentioned that three separate areas would be used—north-west, south, and south-east of Holy Island. "Care has been taken," it was added, "to avoid proximity to the bird sanctuary on the Farne Islands; no target would be located within 3½ miles of the nearest of these islands."

N.B.—Since the above was written the Air Ministry has decided to revert to the original site chosen for the range, at Druridge Bay, 30 miles south of Holy Island.



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THE SPLENDOUR OF COLOUR AROUND ST. GEORGE'S CHAPEL, WINDSOR, FORMED BY THE FLORAL TRIBUTES AT THE FUNERAL OF KING GEORGE: ONE OF THE ADJACENT LAWNS VISITED BY OVER A QUARTER OF A MILLION PEOPLE—A TYPICAL SCENE DURING THE GREAT PILGRIMAGE.



AN EMPIRE'S GRIEF EXPRESSED IN THE LOVELIEST HUES OF NATURE: SOME OF THE MEMORIAL WREATHS THAT CARPETED THE GROUND OUTSIDE ST. GEORGE'S CHAPEL, WINDSOR. VISITED BY OVER A QUARTER OF A MILLION PEOPLE—A TYPICAL SCENE DURING THE GREAT PILGRIMAGE.

NATURAL COLOUR RECORDS OF KING GEORGE'S FUNERAL WREATHS: A REVERED MEMORY MADE TO "BLOSSOM IN THE DUST."

Although we have already illustrated very fully in our last two numbers, by photography and a black-and-white drawing, the amazing array of memorial wreaths and emblems at King George's funeral, and the great pilgrimage to Windsor Castle to see them, we feel that our readers will appreciate a record of the occasion which brings out the wonderful colour of the scene. We therefore give these natural-colour photographs, as a permanent souvenir for those who took part

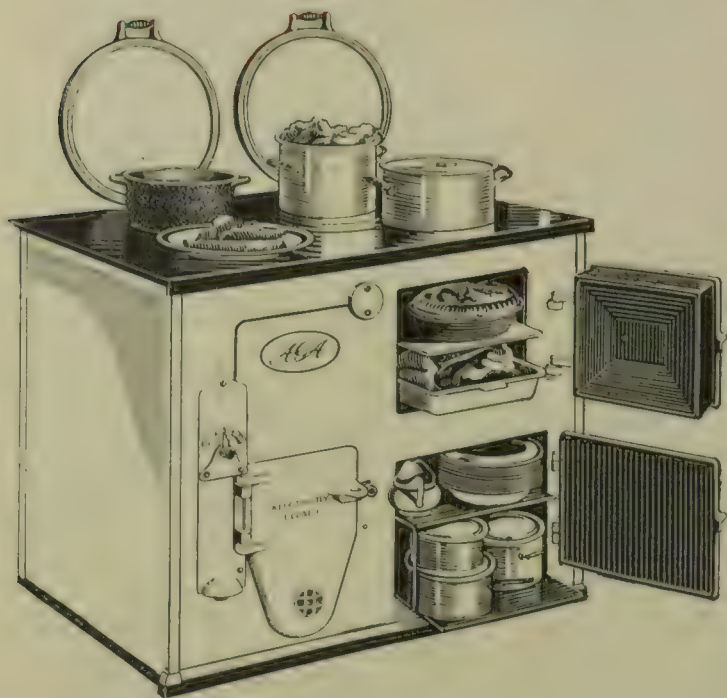
in the pilgrimage—over a quarter of a million people—and as revealing to others, who did not have the opportunity of seeing it with their own eyes, the extraordinarily beautiful effect produced by the varied hues of this enormous mass of flowers, contrasting vividly with the sombre associations of mourning. The total number of floral offerings, which ranged from wreaths of royal magnificence to modest posies from humble folk and little children, was about 5000.—[Finlay Colour.]



Kitchen design by Mrs. Darcy Braddell.

Drawing by Lawrence Wright.

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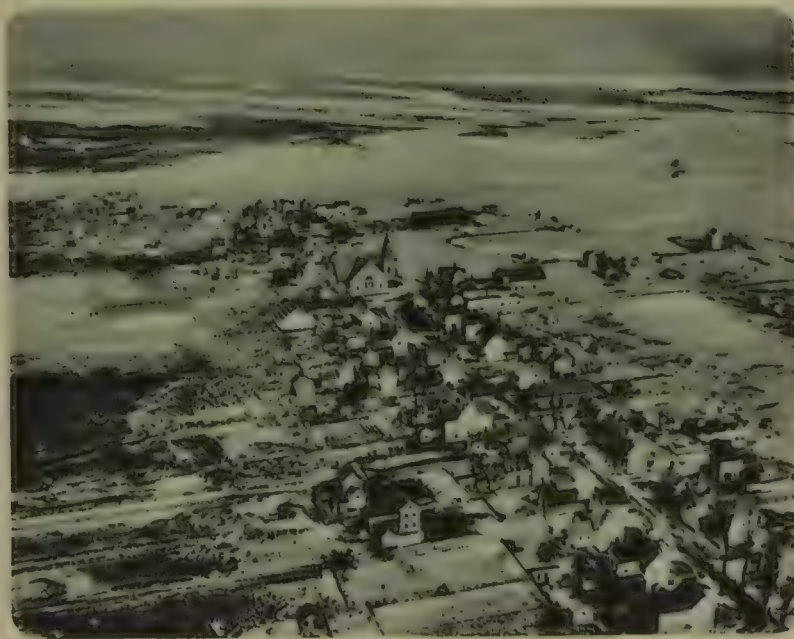
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A WINDOW ON THE WORLD: NEWS ITEMS OF THE WEEK.



THE NEW HOME OF THE LEAGUE OF NATIONS: THE GREAT PALACE BUILT FOR IT IN ARIANA PARK, GENEVA.

After fifteen years in temporary quarters at the Quai Wilson, the Secretariat of the League of Nations moved during the week ending to-day, February 22, to the Palais des Nations, the vast block of buildings erected for it in Ariana Park, on the outskirts of Geneva. In this photograph the Secretariat buildings are seen on the left, with the great Assembly Hall, still unfinished, facing the Court of Honour. On the right is the Library, which has room for two million books.



AN ISLAND CUT OFF FROM SUPPLIES BY ICE: TANGIER ISLAND, MARYLAND, WHERE FOOD HAD TO BE DROPPED FROM AN AIRSHIP.

The prolonged cold spell in the eastern United States filled the Chesapeake Bay with ice so heavy that Tangier and neighbouring islands were cut off from the mainland for eleven days. The population of 1600 at Tangier faced starvation until an airship came to the rescue and dropped 1000 lb. of foodstuffs on the village. Eventually a coastguard cutter battered her way to the island through the ice, carrying a full cargo of food.



THE UNION CASTLE LINER "WINCHESTER CASTLE," AFTER GOING AGROUND OFF PORTLAND, PASSING THE NEEDLES ON HER WAY TO SOUTHAMPTON.

The Union Castle motor-vessel "Winchester Castle" (20,000 tons), bound for Southampton from the Cape with 338 passengers on board, went ashore on the rocks off Portland in a dense fog on the evening of February 16. She was refloated three hours later, while destroyers and tugs stood by. The liner was able to proceed to Southampton under her own power, and afterwards went to dry dock for examination. At the time of writing the extent of the damage was not known.



THE DUCE LOOKS DOWN ON ADOWA: A 16-FT. HEAD CARVED FROM THE ROCK.

Men of the Italian Army Corps stationed at Adowa have at least ensured that the memory of their occupation will not be soon forgotten. A colossal head of Signor Mussolini looks over the plain where the disaster of 1896 was avenged at the beginning of the war. The head is skilfully carved from the rock.



A GREAT DEMONSTRATION BY THE LEFT TO PROTEST AGAINST THE ATTACK ON M. BLUM.

A great demonstration by the parties of the Left, predominantly Communist, was allowed by the Government to march through Paris on February 16. The procession was closely guarded by the police, and no major disturbance occurred. Crowds of Left sympathisers, estimated at over 100,000, gathered in the streets. (See page 323.)



THE LAST SPAN OF WATERLOO BRIDGE DISMANTLED: A GREAT GIRDER BEING REMOVED.

Another stage in the demolition of Waterloo Bridge was accomplished in the early hours of February 16, when the steel structure over the Victoria Embankment was removed. The men used a portable crane and worked by the light of powerful electric lamps. Six ten-ton girders were taken down.



DEPOSITED 2450 YEARS AGO IN THE FOUNDATIONS OF THE PALACE OF DARIUS AT PERSEPOLIS: CORNER-STONE PLAQUES OF SILVER (LEFT) AND GOLD (INSIDE THE BOX) WITH IDENTICAL INSCRIPTIONS RECORDING THE EXTENT OF HIS DOMINIONS.

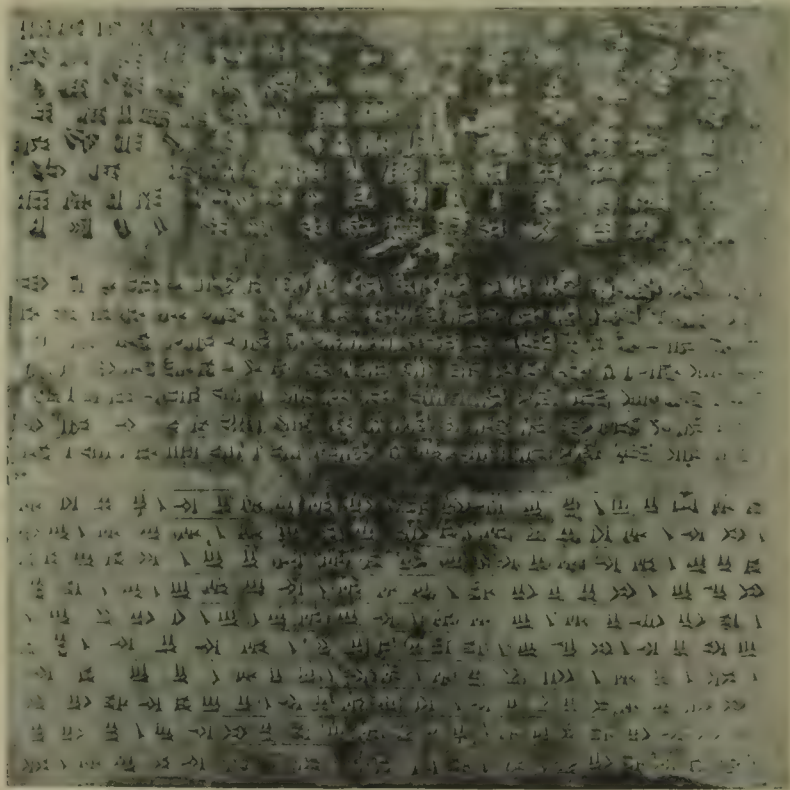
SEVEN stone tablets, on which the great Persian king, Xerxes, records for posterity the state of his empire some 2420 years ago, have been discovered in Iran (Persia) by excavators for the Oriental Institute of the University of Chicago. The tablets were found stored in a room of Xerxes' army garrison east of the Great Palace Terrace at Persepolis, the "Versailles" of ancient Persia, now being unearched and restored by the Institute. Three of the tablets bear inscriptions new to historians, listing for the first time the provinces Xerxes ruled, and, more important, relating Xerxes' success in putting down enemies of the religion of Zoroaster after an uprising, hitherto unknown, which occurred early in his reign. Announcement of the find is made by Dr. John A. Wilson, newly appointed acting director of the Oriental Institute and successor of the late Dr. James H. Breasted. Dr. Erich F. Schmidt, field director of the Iranian Expedition, reported the discovery. Written [Continued opposite.



SEVEN STONE TABLETS INSCRIBED FOR XERXES, KING OF PERSIA, SON OF DARIUS, 2420 YEARS AGO: HERE SEEN IN SITU AS FOUND IN THE QUARTERS OF THE GARRISON NEAR THE PALACE AT PERSEPOLIS.

religious history. They record that Xerxes began his reign by defending Ahuramazda, the "Wise Lord," and Arta ('Rtam) the "Divine World Order" against a revolt stirred up by the worshippers of other gods, the Daivas, and that he "sapped the foundations" of the temples of the Daivas. Ahuramazda, the Lord, and Arta, the world-principle, were central elements of the monotheistic faith of Zoroaster. Although many scholars have maintained that Zoroaster lived about 900 B.C., tradition has it that he lived in the time of Xerxes' grandfather. The new tablets tend to confirm this tradition. "We may infer from the new texts that Xerxes' father, Darius the Great, heard the teachings of Zoroaster in the house of his father, Vistaspa, and instituted the worship of Ahuramazda and Arta throughout his empire. The dispossessed priests and worshippers of the old gods, the Daivas, had no opportunity to restore their religion in Darius' reign, but seized the occasion of his death to lead a religious rebellion. This revolt Xerxes put down." The Institute's diggers had previously discovered solid gold and silver plaques, foundation deposits actually in place at two corners of the magnificent audience hall of the palace at Persepolis. These were laid down, probably in the presence of Darius, in 515-16 B.C. The palace was begun by Darius and finished forty years later by Xerxes. The two deposits, each containing one gold and one silver plaque, all with identical inscriptions, were found in beautifully cut limestone boxes, the metal shining as the day it was incised. Beneath each deposit were six gold and silver coins, apparently of Greek origin. The plaques and coins have been handed over to the Shah of Persia, Riza Kahn Pehlevi. The plaque inscriptions are as follows: "Darius the Great King, the King of Kings, the King of the Lands, Vistaspa's son, the Achaemenid, speaks Darius the King: This is the empire which I possess, from the Sacae who are beyond Sogdia, as far as the Kush, from Indus as far as the Sparda, which Ahuramazda

NEWLY FOUND RECORDS OF DARIUS IN SOLID GOLD AND SILVER; AND INSCRIBED TABLETS DEFINING THE PERSIAN EMPIRE UNDER XERXES.



BEARING AN INSCRIPTION IN THREE LANGUAGES—OLD PERSIAN, ELAMITE, AND BABYLONIAN—DEFINING THE LIMITS OF THE EMPIRE OF DARIUS: A SOLID GOLD CORNER-STONE PLAQUE—ONE OF THOSE DISCOVERED IN THE FOUNDATIONS OF HIS PALACE AT PERSEPOLIS.

in cuneiform characters in the Elamite, Babylonian, and Old Persian languages, the tablets were apparently made for use as "corner-stone" foundation deposits. As translated by Professor Ernst Herzfeld, part of one tablet reads as follows: "Sayeth Xerxes the king: When I became king, there were among those lands, which are written above, some who rebelled; then, Ahuramazda helped me; by Ahuramazda's will, such a land I defeated, and to their place I restored them; and among those lands were such where, before, the Daivas were worshipped; then, by Ahuramazda's will, of such temples of the Daivas I sapped the foundations, and I ordained 'the Daivas shall not be worshipped!' Where the Daivas had been worshipped, there I worshipped Ahuramazda together with 'Rtam the exalted.'" Xerxes' empire, the greatest the world had then seen, extended north-east to the region north-east of modern Afghanistan, south-west through ancient Kush to the borders of modern Ethiopia, south-east to the Indus River in north-western India, and north-west through most of Asia Minor. In the new inscriptions Xerxes claims, on the west, "the Ionians that dwell in the Sea and those that dwell beyond the Sea." This indicates that the tablets were inscribed during the five years between Xerxes accession in 485 B.C. and the battle of Salamis, 480 B.C., when the Persian attack on Greece ended in dismal failure. The chief significance of the new texts is in [Continued below on left.



THE SCENE AT THE OPENING OF ONE OF THE LIMESTONE BOXES CONTAINING GOLD AND SILVER FOUNDATION DOCUMENTS DEPOSITED BY DARIUS BENEATH HIS PALACE: (ON THE RIGHT) THE ROUND STONE WHICH COVERED THE BOX.

has granted to me, who is the greatest of gods; may Ahuramazda protect myself and my house!" In 1932 the Persepolis Expedition uncovered a spectacular double-stairway leading to the audience hall, with 300 feet of relief sculptures, in which emissaries of twenty-three nations are depicted bearing gifts and tribute. In 1934 a hoard of 29,000 cuneiform clay tablets, presumably army records, was discovered. The Iranian Government has lent this material to the Institute to study and translate.

AIRCRAFT *VERSUS* BATTLESHIP: THE AERIAL TORPEDO IN MIMIC WARFARE.

HOISTING AERIAL TORPEDOES ABOARD THE AIRCRAFT-CARRIER "FURIOUS" AFTER THEY HAD BEEN DISCHARGED AT H.M.S. "RODNEY" BY AEROPLANES: A SCENE DURING EXERCISES BY SHIPS OF THE HOME FLEET.

Despite considerable discussion as to the relative positions of the Fleet Air Arm and the Royal Air Force, there is more frequent mention of the aerial bomb than of the aerial torpedo. That, perhaps, is understandable when it is remembered that the landsman is apt to forget the seaman and to visualise only the possibility of explosive, incendiary, and gas-containing bombs falling on him from the sky. For all that, the aerial torpedo is a very potent weapon. To which we may

add that the armament of the "Shark," a torpedo-spotter-reconnaissance aircraft introduced to the Fleet Air Arm in 1934 and combining the functions of the torpedo-bomber and spotter-reconnaissance machines then in use, was given as follows: "Armament consists of one fixed gun firing forward and one rear movable machine-gun. Torpedo (approximately 1500 lb.) carried in crutches below fuselage or equivalent load of bombs in carriers below bottom wings."

THE CAMERA AS RECORDER: TOPICAL MATTERS IN PICTURES.



ADJUDGED THE BEST DOG IN CRUFT'S DOG SHOW:
MRS. V. A. M. MANNOOCH'S MAGNIFICENT CHOW
CHAMPION CHOONAM HUNG KWONG.

Mr. Charles Cruft's Golden Jubilee Dog Show, the biggest in the world, opened at the Royal Agricultural Hall, Islington, on February 12. All records were broken; with 10,650 entries and 4388 dogs. New breeds on view drew special interest. These were Chesapeake Bay retrievers and German "Boxers." A chow and a cocker spaniel fought for the highest honour of the Show; and the chow (Ch. Choonam Hung Kwong) was the winner.



JUBILEE CELEBRATES HER FIRST BIRTHDAY: THE LONDON "ZOO'S" LITTLE CHIMPANZEE EXAMINES THE BIRTHDAY CAKE, WITH HER MAMMA, BOO-BOO.

Jubilee, the London "Zoo's" baby chimpanzee, celebrated her first birthday on February 15 by giving a party to fifty children from unemployed families. All the children were taken to see Boo-Boo and Jubilee having their tea. But, as Jubilee is not allowed to come in close contact with the public, only the two smallest guests were invited to go behind the glass screen and offer grapes to the little chimpanzee.



STAMPS WHICH BEAR THE PORTRAITS OF KING EDWARD VIII., OF THE HEIR-PRESUMPTIVE, AND OF THE DUCHESS OF YORK AND PRINCESS ELIZABETH.

In the upper row are shown stamps which bear the portrait of King Edward VIII. as Prince Edward and as Prince of Wales. From left to right they are a Newfoundland issue of 1897, showing the King as a baby; a Newfoundland issue of 1911; a Newfoundland issue of 1928; a Canadian issue of 1932, commemorating the Ottawa Conference; a Canadian issue of 1935, commemorating the Silver Jubilee; and a Newfoundland issue of 1932. In the lower row are seen the Duke and Duchess of York and Princess Elizabeth in recent issues of Canada and Newfoundland. (Stamps kindly lent by Stanley Gibbons, Ltd.)



CHINESE PORCELAIN FOR SALE AT CHRISTIE'S ON MARCH 19: A PAIR OF "FAMILLE ROSE" VASES AND COVERS OF THE YUNG-CHENG PERIOD (1723-1735); ENAMELLED WITH SILVER PHEASANTS.



CHINESE PORCELAIN FOR SALE: TWO OF A SET OF THREE "FAMILLE ROSE" VASES AND COVERS OF THE YUNG-CHENG PERIOD, WITH BRILLIANT ENAMEL DECORATION ON THE BOLD OVIFORM BODIES.



ONE OF A PAIR OF "FAMILLE ROSE" MANDARIN JARS: CH'EN-LUNG PORCELAIN (1736-1795).

The sale at Christie's on March 19 includes some magnificent Ch'ing dynasty porcelain, the property of Mr. J. G. Morrison, of Fonthill House, Tisbury, Wilts. We illustrate some of the "famille rose" porcelain, the pieces being remarkable for their splendid form and brilliant enamel decoration. The Mandarin jar is 4 ft. 4 in. high.



A WINGED VICTORY: A BAS-RELIEF FOUND AT ATHENS.

The work of dismantling the Temple of the Wingless Victory on the Acropolis, with a view to its re-erection, has brought about several discoveries—including this damaged, but still beautiful, bas-relief of a figure of a Winged Victory, 3 ft. high.

DEI GRATIA.

BEING AN APPRECIATION OF
"VICTORIA OF ENGLAND": By EDITH SITWELL.*

(PUBLISHED BY FABER AND FABER.)

THE "Victorian revival" gathers strength daily, and it is interesting to speculate why the present generation takes such a lively and growing interest in the Day before Yesterday. Perhaps we are all somewhat fascinated—even, maybe, a little perturbed—by the thought that within such a short time we have become so extremely different! The difference, until quite recently, has been assumed to be flattering to ourselves, and he was but a dull-witted young Modern who could not find something to smile at, or even to sneer at, in anything that bore the name "Victorian." Even the Queen herself, with her prejudices and her Puritanism and her "We are not amused," was invariably a subject for facetiousness, sometimes indulgent and sometimes acid; as for the Prince Consort—well, was it not enough that the Albert Memorial was his monument, and that he went down to history as Albert the Good? In all this there has lately been a marked change. Among recent writers—and Miss Sitwell is no exception—there has been a growing appreciation of the extraordinary qualities of Queen Victoria and of her great services to her country. Even more noticeable is the change of attitude towards the Prince Consort. It has at last come to be recognised that he performed an exceedingly difficult duty not only with great devotion but with conspicuous intelligence; and the fact (of which he must have been well aware) that he lacked the qualities which win popularity or affection makes it all the more creditable that he never allowed himself to be deterred or discouraged—until, indeed, he killed himself by his conscientiousness. This is a view fully shared by Miss Sitwell, whose portrait of Prince Albert is deeply sympathetic and entirely just.

We of this bewildered age may, without undue unction, claim certain definite advances upon Victorian standards, especially in matters of social responsibility and in the relaxation of artificial and unprofitable suppressions (though this gain has not been entirely without penalty). But it seems that, amid our perplexities, we tend to look with some wistfulness upon the more solid and secure characteristics of the Victorian Age—which, we begin to perceive, did not consist solely of prunes and prisms. It is one of several disproportions in Miss Sitwell's book that she has failed to see the nineteenth century in anything like a full perspective. "The reign of Victoria," we read, "was to see the complete triumph of the capitalist class and its ideals, mingled, strangely enough, with exaggerated ideals of personal virtue, exalting domestic misery, of no matter how degraded a character, as long as that misery and degradation could be supposed to be the result of a sense of duty." If that is intended as a summary of the Victorian epoch, it is, we suggest, grossly inadequate and one-sided. It is rather like the fantastic notion, which seems to exist in a good many minds, that the whole of Victorian family life is epitomised in "The Barretts of Wimpole Street."

Again, in a chapter entitled "March Past," Miss Sitwell, with no little strenuousness of writing, presents a picture of destitution, slum conditions, and sweated labour which she candidly tells us has been derived almost entirely from Engels's "The Condition of the Working Class in England." It is a terrible picture, and as a matter of literary manoeuvre it is doubtless effective, though it is highly artificial, to exhibit these horrors by way of contrast to State ceremonials and the gaudy pomps of Court life. But it is again disproportionate. The conditions which Engels and many other social reformers exposed were appalling and indefensible; but they affected at the most a tenth of the population—it used to be called "the Submerged Tenth"—and while it is right, and, indeed, necessary, to depict this aspect of social conditions, it is ill-balanced to omit from the "march past" the lives and circumstances of the remaining nine-tenths. There was, after all, a whole gamut of Victorians in between the tiny fraction represented by "Court and Society," and the fraction (monstrously too large, but nevertheless only a fraction) of the "submerged." Since we have mentioned Miss Sitwell's employment of contrasts, let us add, in fairness, that she never suggests that Victoria and Albert themselves were indifferent to the sufferings of the poor and unfortunate; on the contrary, she makes it clear that Victoria, with her quick emotions, was always genuinely solicitous for her less privileged subjects (though it might have been added that she was extremely ill-informed about them), and that Albert was never content with

mere theoretical well-doing, but took philanthropy as practically and as conscientiously as he took everything else.

It is a formidable task to bring anything new to the oft-told tale of Victoria's life and reign, and although Miss Sitwell observes in her preface that "if a common stock of information has been drawn upon of necessity, she hopes at least to plead a different treatment of necessarily similar material," it is not easy to discover a sufficiently "different treatment" to constitute any conspicuous originality. It would not be fair to appraise Miss Sitwell's study as a history

mood; but, while for the most part the writing is, as we should expect, crisp and lively and imaginative, it is sometimes defaced by a certain literary self-consciousness which gives it an air of striving and of artificiality. There are many passages which are, as the late D. H. Lawrence used to say, "too would-be." The worst example of this weakness is in the chapter "Fashionable Intelligence." "The little dark airs will blow away the scents of Guerlain that are spread upon the dressing-table, amongst the pastes and the washes and powders, the Essence Éthérée Balsamique, the Bouquet de Fürstenberg, the Baume de Judée, Ruban de Bruges, Papier de Vienne, Bois d'Aloès, Gomme d'Olivier"—and so forth; these euphonious exotics continue for a whole page of print. Musical names may be serviceable instruments of poetry or prose, as masters like Milton and Coleridge and Rossetti have shown, but thus to wallow in them is sheer literary affectation, nor does it add, in this excess, anything to our understanding of the Victorian scene.

Miss Sitwell's chief preoccupation, however—and it is by this that her book is to be judged—is with the character of Queen Victoria. The publishers tell us that "if it is true that it takes a woman to understand a woman, it follows that it takes a woman to understand a queen." Here again we cannot discover that Miss Sitwell has achieved any very new or revealing interpretation of one of the most remarkable figures in our history, except that she has perhaps brought into clearer relief than many previous writers the engaging qualities of the young Victoria—her abounding vitality, her natural dignity, the sincerity and spontaneity of her emotions, the instinctive grace of her movements—in sum, her bright youthfulness, combined



QUEEN VICTORIA DRIVING WHEN SHE WAS A LITTLE GIRL: THE PRINCESS IN HER PONY PHAETON—A DRAWING MADE BY J. DOYLE IN 1823 AND NOW PRESERVED AT THE BRITISH MUSEUM.

(Reproductions from "Victoria of England"; by Courtesy of the publishers, Messrs. Faber and Faber.)

of the Victorian era, for that it does not pretend to be; to judge by the appended bibliography, the sources on which Miss Sitwell has drawn are, in an enormous literature, few and limited, and she attempts—quite legitimately—no larger chronicle of events than is necessary as a setting for her main characters. Such familiar personages as Lord Melbourne, Peel, Palmerston, Disraeli, and Gladstone always make good reading, and Miss Sitwell has presented them with vivacity, but it cannot be said that she has shed any new light upon them. There are arresting sketches of lesser, and again familiar, *dramatis personæ* such as the redoubtable Lehzen, Baron



QUEEN VICTORIA'S LAST DRIVE: A PAINTING SPECIALLY DONE BY S. BEGG FOR "THE ILLUSTRATED LONDON NEWS."



EARLY ROYAL PATRONAGE OF THE RAILWAY: QUEEN VICTORIA IN HER STATE RAILWAY COACH WITH THE PRINCE CONSORT AND LOUIS PHILIPPE, KING OF THE FRENCH.

Stockmar, Tennyson (very incisively drawn), the Duke and Duchess of Kent; and several vivid and unflattering glimpses of the First Gentleman of Europe and the Sailor King—"that very excitable, choleric, good-natured old gentleman, with his popping, bobbling gestures, his habit of exploding into a room rather than entering it, his obstinacy allied so strangely with extreme changeableness, his ideas that floated in and out of his mind as if they were blown by a sea-gale, his head shaped like a pineapple, and his eyes that floated on the surface of his face as if they were bubbles."

This passage of character-description is a fair example of Miss Sitwell in her most animated and entertaining

in a remarkable degree, with a mature sense of responsibility. We see her, more distinctly than in most biographies, as the "very nice little girl" whom even the sardonic Mr. Creevey admired. The emphasis here is rightly laid, for it was these qualities which saved the English throne from the strains and stresses to which the Four Georges, and their too numerous dependents, had subjected it. It has often been said that only a woman could have made the Elizabethan age; and it is probably true that only a girl could have laid the foundations of the Victorian age. The same, we think, is not true of the age of Anne—crucial though it was—in an equal degree.

Like all who have studied this great Englishwoman, Miss Sitwell sees the drama of Victoria in three acts: the early period of experiments, of some mistakes, of passionate love, of the moulding influence of Albert—throughout, of enormous gusto; then the nearly disastrous tragedy of middle life; and the last act of comparative serenity, of wisdom and insight, of an impulsive nature greatly mellowed by experience and by sorrow, and of renewed though tempered zest for duty and responsibility. From the rise to the fall of the curtain, a character great both as servant and as leader of her people, and a woman who every moment of her life fulfilled her destiny.

It was a destiny inexorably ordained and unflinchingly accepted. "Victoria of England was conceived, born and bred to be a queen. Long before the marriage of her parents, before she was conceived, that queenship had been preparing. Her destiny was to mount to the summits of greatness, but not in youth or in her middle years. Only as an old and desolate woman, alone in those mountain peaks to which she had risen by such long and difficult ways, would she see the future of the world and of her people with the clear eyes of the eagle." For all that she suffered on the way, it was well for her and England that she lived to reach those "mountain peaks."

C. K. A.

* "Victoria of England." By Edith Sitwell. (Faber and Faber; 15s.)

MENTIONED IN THE HOUSE: A GAME PRESERVE GIVEN BY



A GAME PRESERVE IN MALAYA FOR SPECIES THREATENED WITH EXTINCTION: THE ENTRANCE TO THE KING GEORGE V. NATIONAL PARK AT BUALA TAHAN, NEAR THE RAILWAY FROM SINGAPORE.



A STAG SAMBHR IN THE KING GEORGE V. NATIONAL PARK: ONE OF THE MANY LARGE SPECIES OF MAMMAL WITH WHICH THIS DISTRICT, AT PRESENT, ABUNDANCE; TOGETHER WITH ELEPHANT AND SUMATRA RHINOCEROS.



A PANGAN: ONE OF A GROUP OF SOME HUNDRED ABORIGINES INHABITING THE GEORGE V. PARK; AND NOW PHOTOGRAPHED FOR THE FIRST TIME.



A VICTIM OF THE UNREMITTING SLAUGHTER WHICH THREATENS MANY LARGE MALAYAN MAMMALS WITH EXTINCTION: A NATIVE HUNTER WHO HAS BROUGHT DOWN A RHINO—THE SPECIES MOST ACUTELY IN NEED OF PROTECTION.



THE HONORARY CHIEF GAME WARDEN OF BRITISH MALAYA TRAVELING IN THE GEORGE V. PARK: MR. HUBBACK STARTING ON A JOURNEY UP-RIVER, WATER BEING THE ONLY MEANS OF TRANSPORT.



THE DIFFICULTIES OF TRAVEL IN THE UNBROKEN JUNGLE AREAS OF THE GEORGE V. PARK: THE RIVER-ROAD OBSTRUCTED BY THE FALLEN TRUNKS OF LARGE TREES.

The Sultans of Pahang, Trengganu, and Kelantan, through their State Councils, have agreed to set aside as a wild game preserve some 1850 square miles of their territory. Originally, they decided to do this to commemorate King George V's Silver Jubilee, and his late Majesty agreed that the preserve should be called the King George V. National Park. Whether this title will be changed as a result of the Empire's loss of its ruler is not yet known.

In answer to a question in the House of Commons, Mr. J. H. Thomas, Dominions Secretary, recently stated that the King George V. National Park had been declared by the respective Sultans in Council, legislation had been drafted, and a sum of £2500 had been voted by the State of Pahang for the preliminary survey of the Park. The area abounds with all forms of Malayan fauna. Mr. Theodore R. Hubback, honorary chief game warden of British Malaya, recently visited London

THREE MALAYAN SULTANS—THE NEW KING GEORGE V. PARK.



IN THE GEORGE V. PARK, ESTABLISHED ON LAND GIVEN BY THREE MALAYAN SULTANS IN COMMEMORATION OF HIS LATE MAJESTY'S SILVER JUBILEE: A DOE SAMBHR DEER IN A JUNGLE GLADE—IN AN AREA IN WHICH PHOTOGRAPHS HAD NEVER BEEN TAKEN BEFORE.



SELADANG (MALAYAN CAUR OR BISON) SEEN IN THE KING GEORGE V. PARK, MALAY: ANIMALS WHICH ARE EXCEPTIONALLY TIMID, DESPITE THEIR HUGE BULK, PHOTOGRAPHED WITH GREAT DIFFICULTY AFTER FIVE DAYS' WAITING.

to seek support for the adequate development of this Park. The Society for the Preservation of Fauna, with the approval of the Colonial Office, is sending Sir Thomas Comyn-Platt to Malaya to examine the question of the protection of wild animals out there. According to Mr. Hubback, the Park will be administered by four trustees, three of whom will be the Sultans already named, and the other the High Commissioner of the Malay States,

Sir Shenton Thomas. The railway from Singapore runs to within five miles of the Park, a fact which leads Mr. Hubback to suggest that there are possibilities for developing the area as a tourist attraction. He states that there is a grave danger of many of the larger species of Malayan mammals becoming extinct because, if no adequate check is put upon the hunting of them, the animals will "lose heart and cease to breed."

BOOKS OF THE DAY.

POETS as a rule are not backward to acknowledge the coinage of their brain, if only to exchange it for a more tangible currency. There have been occasions, however, when for some reason a poet has preferred, or has been compelled, to hide his light under a bushel. Among the most mysterious examples of anonymity on record is the poem investigated anew in "A LITERARY ENIGMA." The Canadian Boat Song: Its Authorship and Associations. By Edward MacCurdy (Eneas Mackay, Stirling; 3s. 6d.). The poem in question is not, of course, Tom Moore's graceful "Canadian Boat Song," but the sterner and lovelier lines under the same title, expressing the passionate nostalgia of Highland exiles across the Atlantic, and containing that immortal stanza—

From the lone shieling of the misty island
Mountains divide us, and the waste of seas—
Yet still the blood is strong, the heart is Highland,
And we in dreams behold the Hebrides.

This poem appeared, anonymously, in *Blackwood's Magazine* for September 1829 as an item in one of the famous series of symposia, "Noctes Ambrosianae." It was introduced as a translation from an old Highland oar-song sung in Gaelic by St. Lawrence boatmen, and sent to Edinburgh from Canada by the translator. All this picturesque setting, however, Mr. MacCurdy regards (rightly, I think) as something of a pious fraud in keeping with the recognised semi-fictitious character of the "Noctes."

Although "Christopher North" (John Wilson) figures in the dialogue as introducing and singing the song to the assembled company, that particular symposium was not by him, but by his colleague, J. G. Lockhart, son-in-law and biographer of Scott, and himself no mean poet. This fact, however, Mr. MacCurdy points out, does not necessarily fix the authorship of the poem on Lockhart, though he may have had a hand in it, and even given it that "magical touch" which has ensured its fame. Possibly it was a dual production, and neither collaborator felt justified in claiming it. Again, there may have been a political motive for suppressing the author's name, as "Blackwood's" was a Tory magazine, and a poem casting a slur on the landlord class might have been damaging. This motive may have influenced Lockhart as Editor of "The Quarterly Review," and, moreover, he was a past-master of mystification. At the time, no doubt, the matter would appear of small importance. Those concerned could hardly foresee the future renown of a poem that has caused recurrent controversies over its authorship; that set Henley and Stevenson (who inserted in "The Silverado Squatters" a stanza he had seen) searching in vain for its origin; that was quoted by Joseph Chamberlain "with electrical effect" in a speech at Inverness on the crofter question; and was described by Lord Rosebery as "one of the most exquisite laments that has ever been written about the Scottish exile."

Mr. MacCurdy (who, by the way, is a leading authority on Leonardo da Vinci) has sifted the whole problem of the Boat Song with great care and acumen, revealing wide knowledge of Scottish literature. He makes the story as fascinating as any detective thriller, albeit the "crime" is not of the usual gory type. Personally, I love a mystery, and I confess to having sat up until "the wee sma' hours" to discover his solution. I am not going to give it away, for fear of spoiling the reader's enjoyment, nor could I here enter into all the detail and ramifications. Suffice it to say that there are eight possible "suspects": the twelfth Earl of Eglinton; Sir Walter Scott; John Galt; Dr. William Dunlop; James Hogg; John Wilson; Dr. D. M. Moir; and J. G. Lockhart. Mr. MacCurdy states the case for each with painstaking thoroughness and impartial candour. No definite and conclusive proof exists. It is all a matter of stylistic probabilities, dates, and the value of evidence. Thus, for example, the demolition of the legend concerning a "Gaelic original" rules out Lord Eglinton. Both Wilson and Lockhart were once interrogated as to the authorship. Wilson denied all knowledge and Lockhart "maintained silence." But why all this pother, some may ask, about a poem that, for all its charm, has no paramount significance? Mr. MacCurdy supplies the answer. "The author of the *Canadian Boat Song* . . . was also a standard-bearer whose muse was inspired to greater issues than he knew. His words rise up in judgment upon the shameful policy of the Highland Clearances—the most widespread wrong probably that has ever been enacted in Great Britain under the sanction of the law." This political and social aspect of the question, with its bearing on Scottish nationalism, forms a secondary thread of interest throughout the book.

Although unqualified to express an opinion, yet, just for the sake of being tiresome and intransigent, I suggest there may be more than meets the eye in Neil Munro's

contention that this "battle hymn for Scottish land reformers" was "a collaboration of Scott and Lockhart." Mr. MacCurdy concedes to Scott a capacity to write such a song, "although the metre (sapphic) is not . . . found in his poetry." There is a Boat Song in "The Lady of the Lake." Scott, we are told, was in close touch with Lockhart in 1829. Thirteen years previously he had written concerning the Highland Clearances: "If the hour of need should come . . . the pibroch may sound through the deserted region, but the summons will remain unanswered." The very same idea occurs in the "Canadian Boat Song" itself—

The hearts that would have given their blood like water
Beat heavily beyond the Atlantic roar.

Scott visited the western islands in 1814. He might have written the poem then and laid it aside, not through "pusillanimity" (Mr. MacCurdy's word for such action), but from motives of courtesy, not wishing to hurt the feelings of patrician friends. In 1829 he might have allowed Lockhart to use the poem, but under conditions



PAINTINGS OF LONDON IN A CURRENT EXHIBITION: "THE THAMES AT WAPPING," BY WILLIAM GAUNT, AT THE LEFEVRE GALLERIES.



LONDON WATERWAYS IN MODERN ART: "CANAL AT BOW," BY WILLIAM GAUNT. We reproduce here two interesting examples of Mr. William Gaunt's work from his exhibition, Paintings of London, recently opened at the galleries of Messrs. Alex. Reid and Lefevre, 1a, King Street, St. James's. The exhibition will remain on view until March 7. Mr. Gaunt, who is a native of Hull and a graduate of Oxford University, was trained at the Westminster Art School. He is also known as a writer on modern art, in "The Studio" and other magazines, and has published a catalogue raisonné of the etchings of Frank Brangwyn.

By Courtesy of Messrs. Alex. Reid and Lefevre.

of secrecy because of his own sympathies with Tory politics. Mr. MacCurdy believes that, after alluding once more to the Highland Clearances in his introduction to "The Legend of Montrose" (1819), Scott never touched the subject again. As for his suggested collaboration in the Boat Song, "he was too big and too pre-occupied" for this to be probable, and "there is no scintilla of evidence to support the supposition." Doubtless Lockhart would see to that, and he would have more reason to respect the "big" man's confidence than to preserve inviolable a lesser poet's anonymity, on apparently insufficient grounds. While, therefore, on the whole I accept Mr. MacCurdy's solution, I am still half-inclined to put my money on Sir Walter. Was Scott alive when the direct question was put to Lockhart?

It is an easy step from the author of "The Lord of the Isles" to that other giant of Scottish song who wrote—
My heart's in the Highlands, my heart is not here.

A new biography of the latter poet is of peculiar interest as emanating from Germany, a country which—apart from Carlyle—has, I believe, few literary associations with Scotland. There is manifest, however, not only Teutonic erudition, but obviously sincere admiration in "ROBERT BURNS." The Man and His Work. By Hans Hecht, Professor at Göttingen University. Translated by Jane Lymburn (William Hodge and Co.; 12s. 6d.). The author's enthusiasm for his theme survived the war, for he tells us that his book was in preparation before it began. He has since incorporated changes arising from the Burns literature published since 1919. "It may seem presumptuous," he modestly adds, "for a foreigner to attempt to do justice to (Burns's) achievement."

Professor Hecht need not apologise. He has written an able and stimulating book, which, in this brisk translation, has none of the heaviness with which German prose is sometimes charged. The dialect in Burns's verse, which has been a stumbling-block even to English readers, has not deterred this German critic. "Burns's Kilmarnock Poems, as a collection of poetry," we read, "are the greatest event in English literary history of the eighteenth century. . . . If we try to define the inmost spirit of the Kilmarnock Poems, we must give it a name familiar to us to-day: 'Heimatkunst,' i.e., 'home' or 'regional' art. . . . The 'Alemannic Poems' of Burns's contemporary, Johann Peter Hebel, and the 'Quickborn' of Klaus Groth, who was in many ways influenced by Burns, may be named as parallel examples from the South and North of Germany respectively."

There are one or two allusions to Burns in an admirable study of an English contemporary poet, "WILLIAM COWPER" and the Eighteenth Century. By Gilbert Thomas. With Portrait Frontispiece (Ivor Nicholson; 15s.). While telling Cowper's life-story in full and revealing the charm of his personality, the author has made it his special aim to emphasise the dominating influence upon him of the Evangelical Revival, and claims to be the first biographer to do so in adequate detail. It was a young student from Glasgow University (and later that of Edinburgh), Samuel Rose, who in 1787 introduced Cowper to the poems of Burns. Cowper pronounced them "a very extraordinary production," adding: "Poor Burns loses much of his deserved praise in this country through our ignorance of his language. His candle is bright, but shut up in a dark lantern." Cowper, like Burns, had sympathy with the poor and oppressed. His new biographer, quoting from his poems of peasant life, remarks: "He realised, as a young Scottish ploughman was soon to proclaim, that 'A man's a man for a' that.'"

Two other important literary studies should be kept for fuller discussion. A famous contemporary of Cowper lives again in a brilliant and sympathetic memoir, "OLIVER GOLDSMITH." By Stephen Gwynn Illustrated (Thornton Butterworth; 15s.). Another poet (who was four years old when Burns died and became also a hater of injustice and tyranny) provides matter for the principal item in a volume of appreciations of poetry and painting—"IN DEFENCE OF SHELLEY" And Other Essays. By Herbert Read (Heinemann; 10s. 6d.). Mr. Read psycho-analyses Shelley, according to a theory propounded in *Problems in Dynamic Psychology*, by Dr. John T. MacCurdy, and defends him from Matthew Arnold and T. S. Eliot.

Shelley's attack on wealth and titles is approved in "LITERATURE" and a Changing Civilisation. By Philip Henderson (Lane; 3s. 6d.). The author girds at Blackwood's "tory magazine," and at Scott for diverting attention, by his romances, "from the real condition of the Highland Gaels at that time." The Highland Clearances are denounced as "more criminal than anything of its kind since William the Conqueror burned down thirty-six Hampshire villages and evicted the tenants to make the New Forest a hunting-ground." Mr. Henderson's book, I may add, belongs to that lively and provocative series, "The Twentieth-Century Library," of which we have received several other recent volumes, including "THE PRESS." By A. J. Cummings; "BROADCASTING." By Ernest H. Robinson; "SEX." By Kenneth Walker; "RELIGION." By Julius F. Hecker; "THE TOWN." By David Glass; and "COMMUNISM." By Ralph Fox. These little books are typical expressions of the modern mind.

C. E. B.



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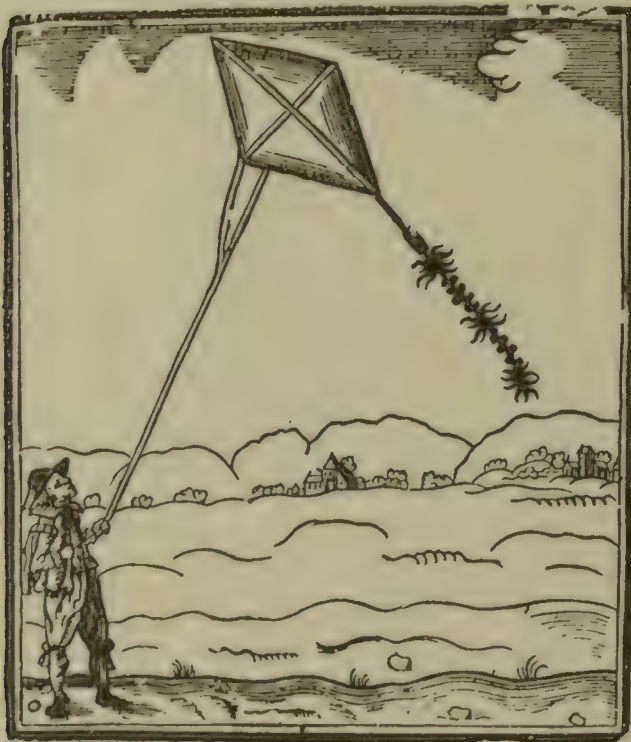
A PAGE FOR COLLECTORS.

FLIGHTS—OF FANCY!

By FRANK DAVIS.



A RECENT article here dealing with one or two aspects of the beginnings of the conquest of the air had no sooner appeared than I found myself turning over the pages of a remarkable publication—"The History of Flight—A Descriptive Catalogue of Books, Engravings and Airmail Stamps, Illustrating the evolution of the Airship and the Aeroplane." This has just been issued by Messrs. Maggs Bros., and has been compiled with the care and scholarship



THE EARLIEST REPRESENTATION OF KITE-FLYING IN ENGLAND: A WOODCUT FROM JOHN BATE'S "THE MYSTERIES OF NATURE AND ART"; PUBLISHED IN 1635.

one expects from such a source. It is a good deal more than a trade catalogue: it is both a bibliography and a *catalogue raisonné* of prints dealing with the subject, while the numerous notes to various items constitute in themselves a brief account of the romantic story of the dream which became reality in our own times. Only two things are missing as far as I can see—first, an introduction to knit up the various threads of narrative whose loose ends appear in the notes; to which the publishers will reply that this is a catalogue presupposing a reasonable knowledge on the part of the reader. Secondly, I can find no mention of any book dealing with Leonardo da Vinci's designs. Apart from that (and a conscientious critic is bound to point out this one omission) I venture to suggest that here is something that will be a most useful book of reference for a long time to come.

The number of those seriously interested in the past history of this new triumph of the unconquerable spirit of man over Nature is bound to increase as we all become more air-minded. Not everything noted in the catalogue will make an equal appeal. The engineer will perhaps think it a little odd that Gulliver's Travels ("The Voyage to Laputa") should appear among numerous scientific works; on the other hand, certain discourses on aerostatics will be too solemn for the romantically minded. Nevertheless, he will be a strange fellow who cannot find large sections to his taste.

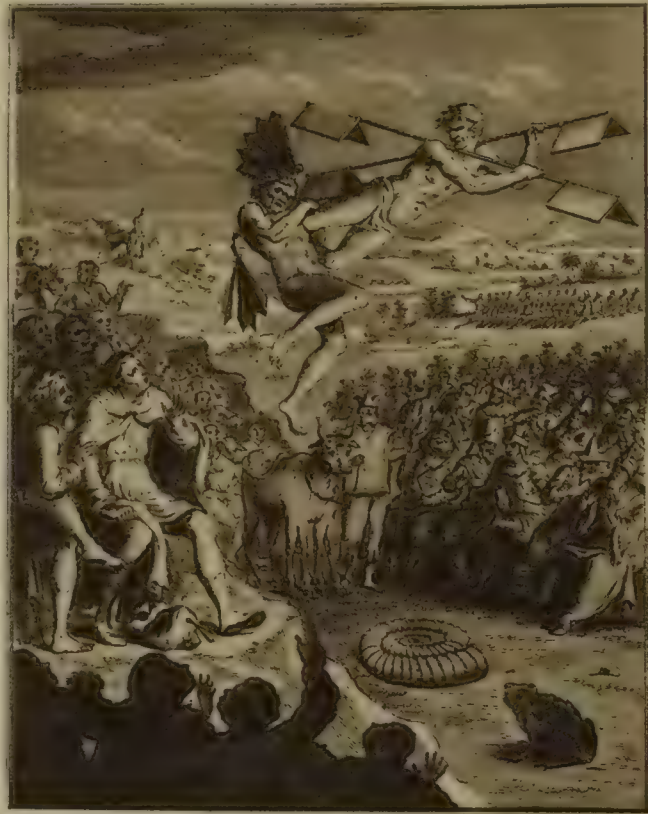
As this page is normally devoted to illustrations which

have very considerable æsthetic interest, I venture to reproduce a powerful and dramatic etching by Goya, which has an immediate bearing upon the subject. Apart from Leonardo's speculations, I am unable to recall any other representation of man actually in flight by a great master. (Angels, of course, don't count.) Rather odd when one thinks how the idea of flying has moved the imagination of man from the very earliest times. That reminds me of just one magnificent picture in the Brussels Museum (it was included in the Flemish Exhibition at Burlington House)—"The Fall of Icarus." It is a glorious Italian coast scene by Peter Breughel the Elder—rocky coast, man ploughing, ship in the bay—and there in the water, scarcely visible, poor Icarus' leg! The legend persisted for centuries, and possibly did as much to delay the achievement of flight as anything, for it put every imaginative thinker on the wrong track. We all know to-day that the human muscular system is incapable of working a pair of wings. Yet if we had not been obsessed with the notion of bird flight for about three thousand years, some experimental scientist might have thought of a balloon long before Montgolfier—such a man, for example, as Roger Bacon, who could write in the thirteenth century at Oxford: "It's possible to make engines for flying, a man sitting in the midst thereof, by turning onely about an instrument which moves artificial wings to beat the Aire, much after the fashion of a Bird's flight. . . . I am exceedingly acquainted with a very prudent man, who hath invented the whole Artifice." Perhaps it was as well for Bacon and his friend that the invention was never brought to perfection, for they would infallibly have suffered a painful death as magicians.

The Goya etching is one of the strange set of "Proverbs," eighteen in number, unpublished during the great Spaniard's lifetime. Goya died in 1829 at Bordeaux, and these "Proverbs" were not published until 1850. An excellent set of the next edition—that of 1864, published by the Academy of San Fernando—is an item in the Maggs collection. They are less famous—and less fine—than the Bull-fighting series or "Les Caprices," and are generally thought to belong to the last years of his life, when failing eyesight made him work on broader lines.

The descent from the genius of a Goya to the ordinary illustration is necessarily steep, and I claim no particular merit for this page from an odd mock-

heroic poem of 1751—"The Scribleriad." The book is an essay in heroic couplets and was intended to lampoon pedantry and bad taste. The print illustrates a flying competition between an Englishman and a German. Incidentally (it has nothing to do



AN AERIAL DUEL BETWEEN A GERMAN AND AN ENGLISHMAN: AN EIGHTEENTH-CENTURY FREAK OF FANCY ILLUSTRATING A PASSAGE OF A SATIRICAL POEM, "THE SCRIBLERIAD" BY RICHARD OWEN. A description of this plate in Messrs. Maggs's catalogue runs: "An imaginative description of winged or mechanical flight which has the distinction of being inspired by the alleged achievement of Besnier in 1678 . . . the 'flying' incident affords a strange prophetic parallel to the more heroic aerial encounters of the Great War. The Englishman, with diminutive fan-shaped wings . . . is clutching in distress at the legs of his German rival. The flying apparatus of the latter was simply copied from the figure of Besnier's 'Engine for Flying.'"

with the subject of this article) the following couplets are worth quoting as showing that collectors were buying faked antiques in the time of Chippendale—

As artful sages give the modern stone
Time's honour'd stains, and glories not its own;
The canker'd coin with verdegreafe incrust,
Or grace the polish'd bronze with reverend rust.

Of more practical and scientific works there is no end. Anyone old enough to remember the pre-war box-kites in use in the Army can hardly fail to be interested in John Bate's "Mysteries of Nature and Art" published in 1635, in which is to be found the earliest representation of kite-flying in England. Naturally, some of the very early speculations are

in the nature of fantasy, and their illustrations are of machines impossible of attainment (e.g., No. 23—Lana's airship, from a book published at Brescia in 1670). With the success of the brothers Montgolfier in France, books and theories naturally multiply. The modern mind is inclined to underrate the importance of these eighteenth-century experiments—to us balloons are either playthings or a means of sending scientific instruments (with or without human attendants) into the stratosphere. It is perhaps worth asking ourselves whether the aeroplane could have reached its present state of evolution if several generations of pioneers had not experimented with balloons. Flight in the proper sense of the term had to await the invention of the internal-combustion engine: whatever technical opinion may think of lighter-than-air machines, the aeroplane as we know it is at least the cousin of the Montgolfier balloon, while the Zeppelin is, of course, its direct descendant.



A STRANGE VISION OF FLYING MEN BY GOYA: ONE OF THE ARTIST'S "LOS PROVERBIOS" ETCHINGS; FROM A FOLIO PUBLISHED IN MADRID IN 1864.

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BEEF IN BRIEF



Of Interest to Women.

All monotony is banished from the fashions of to-day, and although there are certain laws that must be obeyed, there are variations on different themes that enable women to dress in harmony with their silhouettes and personalities. Little alteration is noticeable in the length of the skirts. Sometimes there are panels of pleats from the knees downwards; they appear wherever it pleases the designer to place them. Again, skirts may be slit up some six or seven inches. Many of the coats are "finger-tip" length, while organ-pipe pleats spring from the neckline, enabling them to flare ere the "concealed" waistline is reached. Many tailored swagger coats have their rôles to play, and there are double- and single-breasted short coats with full basques. Naturally, these are primarily designed for the woman who has no quarrel with her figure on account of its generous proportions. The ensemble consisting of dress and coat will not suffer any eclipse. The neckline of the former will be high, and may be reinforced by a lingerie ruffle of the Tudor epoch. Cords, tassels, and metal chains are used for fastening coats at the neck and waist. The sleeves flare slightly from the elbows, and are set in at the shoulders. This conceit introduces a decidedly slimming line.

Fashions for cruising—short and long—are of great interest at this date in the calendar, and a fact that cannot be made too widely known is that what Harrods, Knightsbridge, do not know about the matter is not worth mentioning. To them must be given the credit of the originals of the modes pictured on this page. In the centre is a suit that consists of a striped jersey shirt for a guinea, and slacks for 29s. 6d. Such an outfit is equally appropriate for a holiday in the country. It is available in a variety of colour schemes, and if preferred a swimmer may be substituted for the shirt. The seated figure is wearing a study in shades of pale and dark blue linen. The shirt is 25s. and the shorts 17s. 6d. Not pictured, but ever so much to be desired, is a tailored white linen frock with coatee to match. It is trimmed with a contrasting colour, the frock is innocent of a back, and the cost is 59s. 6d. A few words must be said about the tailored linen frocks for 6 guineas, as they are belted and have slit pockets. They partake of the character of a coat and skirt, with scarves.



Blouses cut on shirt lines are among fashion's recruits; indeed, they have been described as fashion's "password." In Harrods' salons, a feature is made of these carried out in suède crêpe for 18s. 9d. Some are reinforced with Peter Pan collars, whose rivals are the Etons, or else there is the narrow clerical band, with a fastening at the base. Miniature tucks and geometrical stitching appear in novel and attractive guises.



No, it is not Turkish towelling that Harrods, Knightsbridge, have commandeered for the wrap above, but a gaily patterned stockinette. The hood enhances the attractiveness of all youthful faces, and of it one may become the possessor for 69s. 6d. The sandals may also be seen in this firm's salons. The backless dress below has many uses, since it is simple and practical. The colour scheme is oatmeal and navy, the fabricating medium linen, and the price 3½ guineas. As will be noticed, it has a decidedly slimming effect. In this connection, it must be mentioned that there are exquisitely tailored bias-cut princess slips with the accepted and fashionable fitting brassière tops, in black and pastel-tinted crêpe-de-Chine, for 18s. 9d.





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FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

VIGILANCE IN INVESTING.

LAST week I discussed some of the many complications that have to be considered by modern investors who attempt to apply

to their holdings that constant vigilance which has been made necessary by the now prevalent fashion for preferring ordinary shares to the fixed-interest, "gilt-edged" securities that alone were thought to be respectable some half-century ago. And I left over, for examination to-day, some of the wider questions involved by monetary changes due to increasing trade activity or other causes.

In the course of an article lately published in the *Financial Times* dealing with this question of investment watchfulness, the writer, after calling attention to the recent reduction in the bonded class of investment and the increase in the equity class in many scores of portfolios, told his readers that "the contemplation of a future reversal of this policy in the next period of dear money involves a warning on the horizon of every serious adviser." In other words, in the opinion of this distinguished authority, if and when money becomes dear, there is a probability—or perhaps the words used implied even certainty—that the present fashion of investing in ordinary shares will be, at least to a certain extent, abandoned, and we shall all go back to the Victorian system of putting such money as we can save into fixed-interest securities.

WILL THE PRESENT FASHION BE REVERSED?

Certainly this is a possibility that has to be considered by those who attempt to forecast the future movements of securities; but, with all deference to the source from which the warning proceeded, it may be suggested that it by no means follows that, if money becomes dearer, good ordinary shares, well distributed over a wide range of industries, will lose their relative attractions, as compared with fixed-charge stocks. A great deal, surely, will depend on the reasons which will have brought about the supposed change in the value of money.

If these reasons are healthy, and money becomes dearer owing to a more active demand for it, due to greater trade activity and a general advance in commodity prices, there would seem to be no reason why those who hold ordinary shares for investment should wish to part with them, but rather the contrary. For, as need hardly be said, times of active trade and rising prices of goods are just the times in which industrial and commercial companies make the most handsome profits most easily. At such times, the mere appreciation in their stocks of materials and half-finished work is in itself sufficient to produce a book-keeping profit—so much so that at the time of the post-war boom it was commonly said that all need for improved methods of manufacture and of business organisation became a minor consideration. Fortunately that feverish season was short-lived, and the lessons afterwards taught by a spell of severe depression had a highly salutary effect in restoring the keenness of intelligence applied to business and in raising the organisation of many of our chief industries to a higher point than it had ever reached. But the example of what happened in that unwholesome period surely proves that dear money is quite compatible with a high range of profits in industry and commerce.

For gilt-edged investments will evidently have nothing to gain from the conditions of active trade

and rising commodity prices that have been supposed to have caused the dearth of money. In their case there will be no rising profits and dividends to compensate holders for a possible rise in the cost of living. As their holders found in the war period, a fixed money income is a deceptive blessing in times when the price of everything that money buys goes up.

IF DEAR MONEY IS DUE TO WAR.

But if the supposed dearth of money is due to more sinister causes, such as war or financial panic, is it then more likely that real holders of ordinary shares will want to change back to fixed-rate investments? In this case it is clearly necessary to discriminate. If we were involved in war, such luxury

that was prevalent. The redistribution of wealth that has been so marked a feature of our post-war history has brought with it certain obvious drawbacks; but it has given a stability to our home market for commodities of general consumption such as it never enjoyed before. If war came, any Government that was in power would be obliged, in order to keep the national temper at the fighting pitch, to do its utmost to see that this general consuming power is as far as possible satisfied; and, as happened in the last war, it may safely be expected that the demand for all kinds of necessary commodities and services—of the kind that most of our important industries are now most busily engaged in producing—would be stimulated rather than reduced. As to all the articles needed for munitions and for the equipment of the fighting forces, it goes without saying that the demand for them would be quickened to a point that would strain our productive capacity to its utmost limit. At such a time holders of industrial ordinary shares, as experience has shown, reap a rich harvest. Their gains, of course, would be reduced, as is only right at a time of national crisis, by heavy taxation and by devices such as the excess profits duty, administered, we may hope, more promptly and effectively than in 1914-18. But the holder of fixed-interest stocks would be equally subject to heavy general taxation, and would, in all probability, see the capital value of his holding seriously affected by the Government's measures for raising the necessary funds for carrying on the contest.

PANIC AND ITS EFFECTS.

Some people tell us that such a thing as an old-fashioned financial panic can never happen again, because so much has been learnt about monetary management, and the whole financial market is now so well organised and regulated that the causes that formerly led to such crises need never be allowed to become effective under modern conditions. This cheerful view may be too optimistic; but it is certainly

true that the collective strength of our financial system is now greater than it has ever been, and more capable of being promptly applied if weakness were developed in any of its parts. What used to cause panics and make their effects widespread and devastating was the fear that, owing to some upset in the general credit arrangements, it would not be possible for borrowers, with good security to offer, to get accommodation. This fear caused a general rush to convert assets into cash. Is such a fear possible now that our banking system has been consolidated in a way that makes its resources a common pool? And if the worst happened and we had

once more a panic such as those which marked the middle of the nineteenth century, would fixed-interest stocks appear to have any practical attractions as compared with industrial ordinary shares? Recent history, as I pointed out last week, has shown how much more mercurial and unstable in price Government stocks have been lately, when we contrast their giddy fluctuations last year with their steadiness in former generations. In time of real panic, all securities would be affected; but it is likely that fixed-interest stocks would suffer at least as much as "equities."



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trades as still survive would certainly suffer, and holders of shares in them might show a good deal of anxiety to sell. But how many of the industries in which the public's money is now invested, on any scale that is at all considerable, are devoted to the production of articles of luxury? One of the most satisfactory features about our recent revival of prosperity is that it has been broadly based on the improved buying power of all classes in the community, especially of those which used, in former times, to get the smallest share in any prosperity



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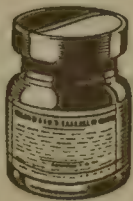
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SPRING-TIME HOLIDAYS IN SUNNY LANDS.

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By EDWARD E. LONG, C.B.E., F.R.G.S.

WHEN the end of February draws near, all who are able to turn their attention to the subject begin to think of spring holidays. Fortunate indeed are those who can travel southwards to the sunny lands of Southern Europe and their sheltered shores, or to favoured spots amidst the mountains of Austria and Switzerland, where the sunshine is just as abundant and the climate is extremely invigorating. France has a host of resorts where conditions are ideal for an enjoyable spring-time holiday. There are those world-famed watering-places which stretch along the protected coast of the Riviera from Marseilles to Mentone, where, at this season of the year, the flowers are delightful, and floral fêtes, with

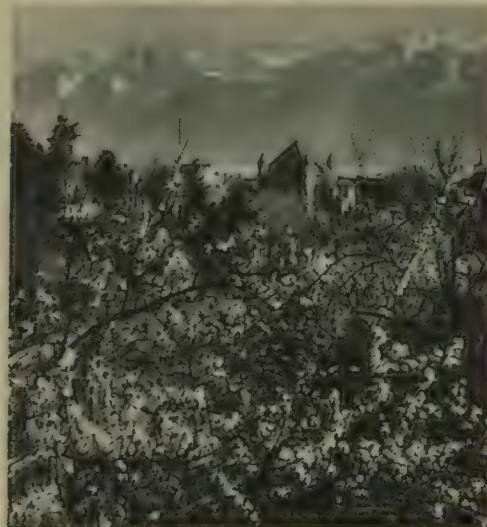
all their gaiety, are frequent. Monte Carlo, Nice, Cannes, Hyères, and Mentone have special attractions for the spring season. Monte Carlo's programme is a very full one, as befits the "Queen of the Riviera." It includes a gala concert conducted by Richard Strauss; gala concerts with, and grand recitals by, Kreisler, Mme. Elisabeth Schumann, and Mme. Lotte Lehmann; a ballet season at the Monte Carlo Theatre; motor races; an automobile Concours d'Élégance; an Easter tennis tournament at the Country Club; golf competitions, with play for the President's Cup (on March 19-20); a fencing tournament; and an International Dog Show. With these, and with its permanent attractions—its splendid Casino and International Sporting Club—Monte Carlo bids fair to have an extremely successful season.

Incidentally, it is quite a mistake to imagine that

the Riviera is still a region reserved only for the holiday-maker of wealth. It is the fact nowadays that you can have one of the cheapest of holidays there, and you can actually stay at hotels which are world-famed for their comfort and appointments, at a price less than that often charged for an ordinary hotel in this country; whilst travel charges have been cut down to a minimum, Pullman and sleeping-car accommodation included, and there is now a day train from Paris, leaving at 10.20 a.m., which reaches Cannes at 10.6, Nice at 10.35, and Monte Carlo at 11.5 p.m.

Not far off the Riviera coast, and with a similar climate, Corsica finds favour with many spring holiday-makers. Ajaccio, the island capital, is picturesquely set against a background of lofty mountains. Mimosa, palms, and tamarisk adorn its boulevards. Apart from its claim to fame as the birthplace of Napoleon (whose home, with much of its original furniture, is preserved), Ajaccio, with several hotels, is an excellent centre for exploring the island, which has magnificent mountain and coastal scenery, a mediæval fortress-town—Bonifacio—perched on a lofty promontory, washed on three sides by the sea, and the *maquis*, that curious thick undergrowth of arbutus, rosemary, myrtle, honeysuckle, and other fragrant growths. The *maquis*, however, no longer gives shelter to bold brigands! There are frequent services, by comfortable steamers, to Corsican ports, from Nice, Toulon, and Marseilles.

In Southern Spain, and along the western coast of that country, there are such centres, with a spring climate of much charm, as Algeciras, with a famous hotel, the Cristina, and a golf-course, facing, and affording a fine view of, Gibraltar; Seville, the gay capital of Andalusia, on the banks of the Guadalquivir, where one



LAUSANNE IN EARLY SPRING: THE ORCHARDS ABOVE THE CITY IN BLOOM; THE HISTORIC OLD CASTLE; AND THE SNOW MOUNTAINS ACROSS THE LAKE OF GENEVA.

Photograph by A. Kern, Lausanne.



SUNNY VIENNA: THE GRABEN, ONE OF THE CITY'S MANY FINE THOROUGHFARES, IN WHICH THERE ARE NUMBERS OF LARGE AND FASHIONABLE SHOPS.

Photograph by Österreichische Lichtbildstelle, Vienna.

sees life in Southern Spain at its brightest, with superb gardens of sub-tropical vegetation, laid out in a Spanish-Arabic style, magnificent works of art and architecture, and all the amenities of a modern city. There is Malaga, the centre for Granada, and the glories of the Alhambra, and to which the nearby mountains are so kind, screening it from all cold winds and, with its beautiful bay, giving it an ideal scenic situation. All these things, together with the luxuriance of the vegetation and fine sporting facilities, make Malaga an extremely attractive spot. Then comes Sitges, a popular little watering-place, picturesquely placed on the beautiful Catalan coast, and which has an advantage in being situated very close to Barcelona. This magnificent city is itself an excellent tourist centre, possessing some of the best hotels in Europe; and having within easy reach such interesting spots as Montserrat (the sacred mountain of Catalonia, connected so intimately with the life of Ignatius Loyola), the port of Tarragona, Rome's first settlement in Spain, Montseny, and the monastery of Poblet.

And then there is Palma, the capital of the Balearic Isles, with a delightful situation, on a fine bay, in south-west Majorca, with a very mild and sunny climate, protected on its northern side from cold winds by a mountain range, and possessing a magnificent Gothic Cathedral and a most attractive old quarter, with relics of Moorish times. The coastal and mountain scenery of Majorca are considered to be among the finest in Europe, and Soller, Valldemosa, Alcudia, Manacor, and Formentor, chief among the beauty spots of the island, are all within easy reach of Palma. There is a frequent steamer service from Barcelona, connecting

with trains from Paris, and Palma, like all Spanish resorts at the present time, has the added attraction of a very favourable rate of exchange.

Estoril continues to hold its own as Portugal's leading resort, and it is scarcely likely to be challenged, for it has a situation which is unrivalled, its lay-out is so modern and so attractive, and its facilities for sport and amusement are



IN SPACIOUS, SUN-WARMED LISBON: THE ROCIO, WITH ITS PILLAR SURMOUNTED BY A STATUE OF PEDRO IV., AND THE NATIONAL THEATRE FACING IT.

Photograph by Royal Mail Lines.

undeniably good. Moreover, Lisbon is close at hand, with its many treasures of the past, and one of the handsomest of the world's thoroughfares. There is excellent motoring in the neighbourhood—drives to lovely Cintra and its Moorish palaces, and other beauty spots. Estoril has, moreover, the advantage of a spa. It can be reached in a day, now, from London, by a special daily air service via Madrid and Lisbon.

In Austria, whilst winter sports still hold their own (during March there will be International ski-jumping at Semmering, and the Kandahar Ski Races at St. Anton), devotees of sunshine will find this in plenty in Tyrol, for which Innsbruck,



IN SOUTHERN SPAIN, WHERE THE GENIAL CLIMATE KEEPS WINTER'S FROSTS AND CHILLS AT BAY: THE BEAUTIFUL GARDENS OF THE ALCAZAR, AT SEVILLE, WITH THEIR MANY SUB-TROPICAL TREES AND SHRUBS.

Photograph by Patronato Nacional del Turismo.

the fine old capital, forms a charming centre; and in those famous Austrian resorts Badgastein and Hofgastein, with the spectacular scenery of the Gastein Valley nearby, and wonderful views of the mountains. A most enjoyable holiday can be spent in Vienna, gayest of cities, which is at its best during the week of the great International Spring Fair, from March 8 to 14, when its splendid thoroughfares are thronged with visitors from every part of the globe. But all through March and April there are special attractions, such as symphony and choral concerts, performances of Passion Music, trotting races of the Wiener Trabrennverein in the Krieau, near Vienna, and performances in the Spanish Riding School in the Hofburg. There are, besides, theatres, the opera, dancing, and the wonderful art collections of the Austrian capital.



THE DELIGHTFUL SPRING FÊTES AT MONTE CARLO: THE "BATTLE OF FLOWERS" IN PROGRESS, ONE OF THE PRETTIEST AND MOST AMUSING OF THE EVENTS.

Switzerland has attractive resorts for the spring on the shore of Lake Geneva. Such are Montreux, facing the Dent du Midi, and within hail of the romantic Castle of Chillon, with Glion, Caux, and the Rochers de Naye towering above it, and Lausanne, on the hillside overlooking the lake, amidst delightful gardens. Both have hotels representing the last word in comfort. Then there are Locarno, on Lake Maggiore, with a climate rather like that of Montreux, said to be the mildest place in Switzerland; and lovely Lugano, on the lake of that name; while Lucerne has a climate that is very agreeable in the spring.

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All the well-known steamship companies engaging in cruising have full and attractive spring-cruising programmes, and the list of ports of call is a very comprehensive one, with a great deal of variety. The Canadian Pacific Line start their spring cruises with a novelty termed the "Crossing the Line" cruise, by the *Duchess of Atholl* (20,000 tons), which leaves Liverpool on Feb. 26, calling at Las Palmas, Dakar (Senegal), Freetown (Sierra Leone), Takoradi (Gold Coast), Victoria (Cameroons), Bathurst (Gambia), Casablanca, and Lisbon, returning to Southampton, the cruise occupying twenty-eight days. On March 28, the same vessel leaves Southampton for a sixteen-day Mediterranean cruise to Casablanca,



SPRING CRUISING IN DALMATIA: AN ORIENT LINER SEEN ANCHORED NEAR THE BEAUTIFUL LITTLE ISLAND OF HVAR (ONCE KNOWN AS LESINA), ON THE ADRIATIC COAST. (Photograph by Orient Line.)

Barcelona, Monaco, Algiers, and Cadiz, returning to Liverpool. The *Duchess of Richmond* (20,000 tons) is leaving Southampton on March 14, on a twenty-day cruise to West Africa and the Atlantic Isles, calling at Las Palmas, Porto Praia (Cape Verde Islands), Freetown, Dakar, Madeira, and Lisbon; and on April 4 this vessel leaves Southampton on a twenty-day Mediterranean cruise bound for Lisbon, Algiers, Barcelona, Monaco, Tunis, Malaga, and Vigo, returning to Liverpool. On May 2, the *Montcalm* (16,400 tons) will leave Liverpool on a thirteen-day cruise to Gibraltar, Barcelona, Palma, and Lisbon; on May 16 on a thirteen-day cruise to Tangier, Tarragona, Barcelona, Palma, and Cadiz; and on May 30, also on a thirteen-day cruise, to Madeira, Las Palmas, Tenerife, and Lisbon.

The Canadian Pacific Line further announce a very full programme of Transatlantic tours, giving the opportunity of visiting leading cities in Canada and the U.S.A., and various beauty spots in those countries. These commence with a twenty-three-day tour by the *Duchess of Bedford*, leaving Liverpool on April 9; followed by the *Montclare*, with a thirty-two-day cruise (leaving Southampton on May 13); the *Duchess of York*, from Liverpool on May 22 (a twenty-two-day tour); and the *Duchess of Richmond*, on a twenty-nine-day tour, on May 29. Passengers may also sail by this steamer for an extended tour of seven weeks, right across Canada, and including Montreal, Ottawa, Quebec, Toronto, Niagara Falls, Winnipeg, Fort William, Calgary, Banff—in the Rockies—Lake Louise, Regina, Victoria, and Vancouver.



THE SPLENDID CRUISING LIFE, IN WHICH THE TRAVELLER HAS NOTHING TO DO BUT "SIT BACK AND ENJOY HIMSELF": MORNING BEEF TEA, ONE OF THE MANY PLEASANT FEATURES OF A TRIP IN A CANADIAN PACIFIC LINER. (Photograph by Canadian Pacific Line.)

The Royal Mail Line are sending the *Almanzora* (16,000 tons) on a twenty-day cruise from Southampton on Feb. 28, to Madeira, Gambia, Sierra Leone, Tenerife, and Lisbon; and on March 20, also on a twenty-day cruise, to Ceuta, Barcelona, Naples, Malta, Tripoli, and Lisbon. Then, on April 9, the *Atlantis* leaves Southampton on a twenty-three-day Easter cruise to Ceuta, Phaleron Bay (Athens), Gallipoli (Suvla Bay, Anzac Bay, and Cape Helles), Istanbul, Malta, and Lisbon; on May 8 on a twenty-day cruise to Gibraltar, Venice, Dubrovnik, Kotor, and Algiers; and on May 30, on a fourteen-day Whitsun cruise, to Vigo, Ceuta, Barcelona, Cannes, and Lisbon.

P. and O. Line cruises commence on April 9, when the *Moldavia* (17,000 tons) leaves London on a twenty-three-day tourist-class cruise to Algiers, Gythium, Athens, Istanbul, Santorin, Malta, Gibraltar, and Lisbon; and on May 9 this vessel leaves on a fourteen-day cruise to Ceuta, Tarragona, Barcelona, Palma, Algiers, and Corunna. On May 15, the *Strathnaver* (22,500 tons) is being sent from London on a twenty-one-day first and tourist class cruise to Gibraltar, Bizerta, Port Said, Haifa, Jaffa, Malta, and Lisbon, returning to Southampton.

The Cunard White Star have the *Laconia* (20,000 tons), leaving Liverpool on March 4, on a twenty-eight-day cruise to Madeira, Las Palmas, Freetown, Dakar, Casablanca, Gibraltar, Monte Carlo, Barcelona, and Lisbon; and on April 9, the *Lancastria* (17,000 tons) leaves Liverpool on an Easter Scholars' cruise for fifteen days, to Palma, Monte Carlo, Barcelona, and Lisbon; and the same vessel proceeds, on May 1, on a twenty-two-day cruise to Malta, Salonika, Kelia Bay (Gallipoli), Istanbul, and Gibraltar; and on May 30 on a fourteen-day Whitsun

cruise to Lisbon, Palma, Monte Carlo, and Gibraltar. A later Cunard White Star feature will be a Transatlantic tour by the *Queen Mary*.

Orient Line cruises are starting with the *Orontes* (20,000 tons), sailing from London on April 24, on a twenty-one-day cruise to Malta, Famagusta (Cyprus), Port Said, Alexandria, Philippeville, and Lisbon, returning to Southampton; and on May 16 this vessel leaves Southampton on a twenty-one-day cruise to Philippeville, Dubrovnik, Hvar (Lesina), Korcula, Kotor, Athens, and Safi (for Marrakesh), returning to London. On May 2 the *Orion* (23,371 tons) starts from London on a twenty-day cruise to Algiers, Haifa, Beirut, Athens and Gibraltar, returning to



AN ORIGINAL FEATURE OF THE BOOTH LINE CRUISE UP THE AMAZON IN THE 7000-TON "HILARY": TOURISTS BEING PADDED THROUGH A FLOODED TROPICAL FOREST AT TARUMA, NEAR MANAOS. (Photograph by Booth Line.)

Southampton; and on May 23 this vessel leaves Southampton on a seventeen-day cruise to Bizerta, Malta, Nauplia, Athens, and Ceuta, returning to London.

The Blue Star Line have the *Arandora Star* leaving for a Mediterranean cruise on April 9, for twenty-five days, with calls at Tunis, Rhodes, Cyprus, the Holy Land, Egypt, Algiers, and Portugal; and on May 6 this vessel leaves for a cruise to the Riviera, Messina, Corfu, Kotor, Dubrovnik, Split, Venice, and Tunis.

The Bibby Line announce inclusive tours (first class throughout) from Liverpool to Port Said, returning to Plymouth or London, with rail to, and hotel accommodation in, Cairo, by the *Derbyshire* (15,000 tons), leaving Liverpool on May 22. The same tour can be commenced and ended at Marseilles if desired. The Bibby Line also issue special return tickets available by vessels of their regular Eastern service, to Gibraltar and Tangier, Palma and Marseilles, commencing with the *Worcestershire* (15,000 tons), leaving Liverpool on April 9, followed by the *Cheshire* (15,000 tons) on April 24; the *Yorkshire* (13,500 tons), on May 8; and the *Derbyshire*, on May 22. Another Bibby Line cruise feature is a London to Liverpool trip, via Hamburg, occupying about a week, the first of which is by the *Staffordshire* (15,000 tons) on May 30.

The Union-Castle Line, the new liner of which, the *Stirling Castle* (25,550 tons), is now in commission, announce reduced return fares to Madeira, by the regular weekly service from Southampton, commencing on May 15, and to the Canary Isles, by the fortnightly service from London, commencing on May 8. The Union-Castle also issue return tickets at reduced fares to Tangier and Gibraltar, Palma, Marseilles, and Port Said, by vessels of their regular monthly East African service, from May onwards.

The Booth Line offer a very enjoyable long-distance cruise by the *Hilary*, leaving Liverpool on April 9, for Manaos, a thousand miles up the mighty River Amazon. The route taken gives an opportunity for a day in Oporto, to see some of the famous wine-lodges there; a peep at Lisbon, Portugal's beautiful and historic capital, with the inviting bathing-beaches of Estoril close by; and at Funchal, Madeira's scenic capital, strung out on the hillside, with high mountains above. Follow a number of delightful days in the Doldrums, with constant sunshine, tempered by the gentle breezes of the trade winds, when deck sports make a strong appeal, and then you steam up the Par , one of the mouths of the Amazon, to the interesting old port of Par ; and from there pass through the famous Narrows, where wildly luxuriant tropical forest lines both banks, within a stone's throw of the steamer, and affording wonderful views of tropical life. All the way up to Manaos there is much to see of exceeding interest, and trips



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Your guide to sunshine cruising for 1936.



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MAR. 20. West Africa & Atlantic Isles 20 days from 34 gns.

'ATLANTIS'

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MAY 8. The Mediterranean - - 20 days from 34 gns.
MAY 30. The Mediterranean - - 14 days from 23 gns.
JUN. 20. Atlantic Islands - - 13 days from 22 gns.
JULY 4. Baltic & Northern Capitals 12 days from 19 gns.
JULY 17. Norwegian Fjords - - 7 days from 11 gns.
JULY 25. Iceland & Spitzbergen - 19 days from 30 gns.
AUG. 14. Baltic & Northern Capitals 15 days from 23 gns.
SEPT. 4. The Mediterranean - - 21 days from 36 gns.
SEPT. 26. The Mediterranean - - 28 days from 48 gns.

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

IN a return issued by Mr. Hore-Belisha, Minister of Transport, on Jan. 31, the growth of the use of motor-vehicles for the year ending Sept. 30, 1935, was revealed as 6.8 per cent. There were 2,581,027 licences current for mechanically propelled road vehicles as compared with 2,416,908 in the corresponding period of 1934, an increase of 164,119 vehicles. Out of these totals, private cars numbered respectively for 1934 and 1935 at that date, 1,308,425 and 1,477,378, so that the increase in registration of these motors was 168,953. As, however, the gross total figures include motor-cycles, which showed a large decrease (31,894), goods vehicles, hackney carriages, and tramcars (also with a decrease of 644), the increase of private cars, goods vehicles, taxis, and charabancs is discounted by the losses in other categories. As might be expected, the notable increase was among cars of small horse-power.



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"The Sketch" cup, which is, of course, named after our sister paper, was made by the Goldsmiths and Silversmiths Company, of 112, Regent Street. It will be presented to the best four-door saloon irrespective of price.

The class taxed on 10-h.p. numbered 230,672, compared with 165,839 in 1934, an increase of over 39 per cent. The 8-h.p. car still remains the most numerous vehicle on the roads of Great Britain, with 285,965 of 1934 increased to 354,968 (over 24 per cent.); while the 12-h.p. vehicles advanced from 245,058 to 249,660. Perhaps the best evidence of the wisdom of reducing the horsepower tax by 25 per cent. is given by the astonishing increase of nearly 85 per cent. of the 30-h.p. cars, from 5585 to 10,322.

Advance in trade in the United Kingdom is shown by the increase of motor-vehicles for carrying goods. These increased by 5.2 per cent. (21,402 vehicles) from 413,320 to 434,722, the largest increase being in the vehicles of from 2 to 2½ tons unladen weight.

Another interesting increase was in the six- and eight-wheeled vehicles, by 1164, or nearly ten per cent.

Also, the return stated that practically all the goods vehicles over 2 tons unladen weight were fitted with pneumatic tyres, as only 6 per cent. of the total retained solid tyres. For the year ending Sept. 30, 1935, the total of newly registered motor-vehicles, including cars, goods vehicles, and hackney carriages, was 397,488, an increase of 59,446 over the corresponding number for the preceding twelve months. These registrations included the imported cars sold in Great Britain.

On the other hand, British motor-manufacturers exported 54,517 cars and taxis, and 13,685 goods motors, a total of 68,202 vehicles and chassis. Deducting the imported cars from the export figures



A NOTABLE BRITISH ACHIEVEMENT IN COACHWORK BUILDING: THE 'SPLENDID' 3½-LITRE BENTLEY—WITH SPECIALLY DESIGNED DROP-HEAD COUPÉ BODY BY MESSRS. THRUPP AND MABERLY—SUPPLIED TO MAJOR J. KAY, D.S.O., OF RASHWOOD LODGE, DROITWICH; BY MESSRS. JACK BARCLAY LTD.

and adding the balance to the new registrations makes a total of 449,895 motors sold by British makers in 1935. The official British production figures given by the Statistical Department of the Society of Motor Manufacturers and Traders (of Great Britain) for the year ending Sept. 30, 1935, are 311,544 cars and taxis, and 92,176 commercial motors, or a total of 411,720 vehicles and chassis. The difference in the total production figures and those of new registrations may be accounted for by the sale of stock cars of the previous year's production in the hands of retailers and the sale and re-registration of second-hand vehicles whose road licences had lapsed, and whose purchasers registered them as if for the first time, in place of stating the former registration and giving the old identification letters and numbers.

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RAS SHAMRA—(Continued from page 308.)

study of this ground, since it is destined, partially at least, to be covered with the masses of earth extracted in our excavations on the acropolis. Here we brought to light the remains of a vast quarter of ancient Ugarit. It takes in the lower part of the north slope of the upper town, where the houses were built in terraces, and extends up to the enclosure bordering the town on the north and north-east sides.

The houses uncovered here, in the upper layer, are remarkable for their finished style of architecture (Fig. 6). They are set along narrow streets which have right-angle crossings. Each had its small interior courtyard, into which the rain-water pipes emptied their contents. Each also possessed its tomb chamber situated below one of the rooms in the periphery of the house. One of these tomb chambers, built entirely of shaped stones, is of unusual size (Fig. 4). Its entrance door, at the foot of the staircase to the *dromos* (upper floor passage), is 6 ft. 6 in. in height. The corbelled vault, partially demolished by stone-thieves, has the dimensions of a large chamber, measuring 14 ft. 9 in. by 12 ft. 6 in. What remains of the tomb equipment after pillage—numerous fragments of painted Mycenaean hydriae, alabaster vases, and several goblets and cups of vitreous composition—gives some idea of the riches once assembled in the tomb and enables us to date it to the thirteenth century B.C.

UNIQUE FIGURINES OF SOFT PORCELAIN.

Among the ruins of a house excavated not far from this tomb, we discovered a most interesting and hitherto unique group of objects in soft porcelain or frit. The most important and best preserved pieces are two small plaques representing men with long beards wearing Syrian dress (Fig. 2). Beside them lay fragments of a two-wheeled chariot and a horse's head, and these permitted our attempt [see our front page] to reconstruct the group. Our reconstruction was inspired by chariot scenes on Mycenaean hydriae, and is put forward here with all reserve. The Mycenaean vases—including several rhyta (Figs. 8 and 12)—found mingled with this porcelain, date the discovery as a whole to the thirteenth century B.C., and imbue it with a purely ritual or votive character.

THE GOD BAAL WITH THE STONE HELMET.

The most important discoveries made at the uppermost level were a fine series of cylinder-seals

admirably engraved in haematite, frit, and stone (Fig. 16), and some bronze statuettes, two of which, done in a very rough style, represent female divinities of a type hitherto unknown at Ras Shamra. At the level of the foundations of the fourteenth-century houses we brought to light several hiding-places containing wonderfully preserved bronze weapons. Among them was a magnificent *harpe* (Fig. 15)—a sort of "token-weapon"—1 ft. 11 in. long and very heavy. That it was reserved for the use of the chief or king is proved by the discovery of a similar object in one of the royal tombs of Byblos. Not far from this *harpe* lay another important bronze representing the god Baal standing in the act of hurling a thunderbolt (Fig. 20). The god wears a high helmet ending in a crest and furnished at the base with a neck-piece and a notch to protect the ear (Figs. 17 and 20). The helmet is of stone and is carefully fitted on the head of the bronze statuette. Two electrum horns issue laterally from the helmet and serve as fastenings. These horns symbolise the god's awful power, which, in some of the mythological texts found at Ras Shamra, is compared to that of a wild bull. The whole statuette was clothed in gold-leaf, the edges of which were inserted in slits made in the shoulder and in the back of the arms and legs. This very ingenious technique and the finished workmanship of the statuette prove again the skill of the bronze-workers and jewellers of ancient Ugarit.

(To be concluded.)

THE WORLD OF MUSIC.**BEECHAM'S RETURN FROM AMERICA.**

THE last concert of the Royal Philharmonic Society marked the return of its customary conductor, Sir Thomas Beecham, after a visit to the U.S.A., where he has been conducting a series of orchestral concerts with great success. Sir Thomas's brilliance and extraordinary vitality were much appreciated there, since, although they are used to hearing the pick of Europe's conductors frequently, it is not a common occurrence to hear a conductor who can be so exhilarating. The programme at this his first reappearance at a Philharmonic concert was exclusively orchestral and consisted of two groups of impressionistic music—the tone-poems "Winter" and "Spring," by the Swiss composer, Ernst Bloch, and Debussy's "Trois Images." Bloch is an able composer of strong originality, but in these tone-

poems he uses the Debussy idiom with good effect. The Debussy items were a "Ronde du Printemps," a "Gigue," and the better-known suite, "Iberia." All these works were performed with a lively exactitude that was very refreshing. In fact, I got the impression that Sir Thomas Beecham's rhythmical sense is developing more and more, and that he is discarding his earlier and rather too lax lyrical expressiveness. After the interval Sir Thomas next conducted a performance of Schubert's great C major symphony that was superb and satisfying in every respect except in the last movement. This demands a solid massiveness of effect, a certain steady building-up which Sir Thomas has yet to achieve, in my opinion. Massiveness is not native of this mercurial spirit, but, nevertheless, there are some pieces which demand it for their due effect to be obtained, and the classical masters—Beethoven and Schubert especially—demand it on occasions.

Apart from the Philharmonic concert there have been two other concerts of exceptional importance in London, as they have introduced to the public two large-scale and significant works by two of the best of contemporary composers, Stravinsky and Hindemith. The Hindemith work was a Symphony entitled "Mathis der Maler," after a triptych by an old German painter. This is the best work Hindemith has written to date. It is not too much to say that here he reveals an inspiration which is to seek in his earlier works, masterly though their craftsmanship nearly always is. But in "Mathis der Maler" we have pages of ardent, glowing and individual music such as no other German composer of our times has shown himself capable of writing. It was magnificently performed by the London Philharmonic Orchestra under Fritz Stiedry, who was making his first London appearance and revealed himself an unusually gifted and powerful conductor.

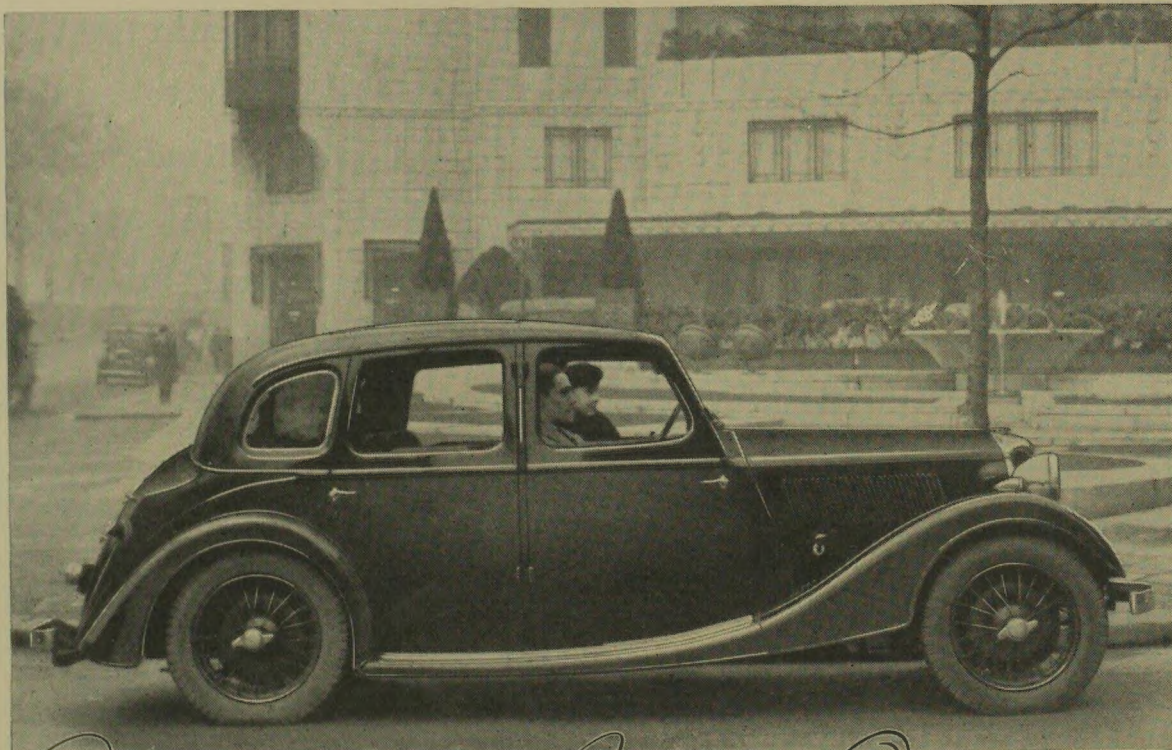
The other novelty was Stravinsky's opera-oratorio, "Edipus Rex," conducted by Eugene Ansermet at the B.B.C. Symphony Concert. I have no hesitation in describing this as an absolute masterpiece and one of the finest of Stravinsky's compositions. It is written for speaker, soloists, male choir, and orchestra, and it was well performed by the choir, the soloists, and the orchestra. "Edipus Rex" is a remarkable work, and it is much to be hoped that London may have an opportunity of hearing it again soon.

W. J. TURNER.

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IT is an agreeable relief to welcome from Belgium a series of stamps that are purely for postage purposes, with no charity, propaganda, or commemorative background. They are neat little stamps, typographed in the



BELGIUM:
THE NEW
GENERAL ISSUE.

heraldic design which has been used for the stamp impression on the Belgian postmarks. There are eight values to hand: 5 centimes vermillion, 10c. olive, 15c. indigo, 20c. bright violet, 25c. rose, 30c. brown, 35c. green, and 50c. blue. The denominations 15c. and 30c. are new values—or, rather, reinstated—and are required for the single and double rates on certain classes of periodicals which enjoy privileged rates.

Brazil introduces an action picture on two stamps commemorating the revolution of 1835, and the centenary of the entry of General Bento Gonçalves da Silva into Farroupilha. The design depicts a cavalrman in full charge and using his sword with might, but the enemy is "off-stage." The stamps are 200 reis black and 300 reis claret.

China contributes a surprising novelty to the stamp-album in a set of four stamps commemorating the "New Life" movement. I cannot undertake, even if space permitted, to interpret all that the very Oriental designs portend. Each embodies the emblem of the "new life," the four principles of which are said to be politeness, charity, economy, and *amour-propre*. The denominations are 2 cents deep green, 5c. green, 20c. blue, and 1 dollar red. The inscriptions throughout are Chinese, only the numerals of the value being in plain figures.

Finland has a new series of three Red Cross in finely-engraved portrait-types, depicting celebrated Finns of the seventeenth and eighteenth centuries. They are 1½ mark brown, Robert Henrik Rehbinder, 2 mark purple, Gustav Mauritz Armfelt, and 2½ mark blue, Arvid Horn. Each has the cross in red in a circle in the lower left corner.



FINLAND:
A RED CROSS
ISSUE.

A 40-pfennig blue stamp issued by Germany marks the completion of ten years of the operation of the Lufthansa air services. The design shows a great air-liner in flight over the sea and against an effective background of cloud.



BRAZIL:
A CAVALRYMAN
IN ACTION.

Authors, like prophets, cannot always count on receiving honour in their own country, but Latvia is determined to do her best. Four new stamps celebrate and portray Latvian authors, but whether "best-sellers" or producers of national classics I have yet to learn. They are A. Kronvalds, A. Pumpurs, J. Maters, and Auseklis.

The most imposing new series of the month is the Colonial pictorial issue for Nigeria, twelve values from ½d. to £1, bearing scenes representative of the beauty and the resources of the country. On each value is a medallion of King George V., full-face, instead of the more customary profile. The scenes represent: ½d., Apapa Wharf; 1d., Cocoa; 1½d., Tin dredger; 2d., Timber industry; 3d., Fishing village; 4d., Cotton ginnyery; 6d., Habe Minaret; 1s., Fulani cattle; 2s. 6d., Victoria-Buea Road; 5s., Oil palms; 10s., Niger at Jebba Bridge; £1, Canoe pulling.



NIGERIA: A NEW
PICTORIAL STAMP.

Poland is now producing really fine stamps on a well-equipped plant of her own. Her engravers are artists with the burin, so what is known as the Tourist issue makes a pleasing set of miniature engravings. The ten subjects are representative of the natural and architectural features of the country, and the 15 groszy makes an impressive scene of the M.S. Pilsudski leaving the port of Gdynia.

Further values of the new Malayan stamps for Selangor, Negri Sembilan, Pahang, and Perak have come to hand, and also the first of the new Straits Settlements—Malaya, with the profile of King George.

Many a pleasing stamp has lately come from the roto-gravure presses, but Yugoslavia's new charity stamps, 1'50 and 3'50 dinars, are poor examples of this class of work. The scene is a snow covered seat in a snow covered field, and a mother—and her children—are there.

The Sultans of Zanzibar have always been well represented on stamps, and the issue of the new currency in cents and shillings is a fine example of stamp portraiture.



POLAND: THE CROW
HALL AT CRAWOW.

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